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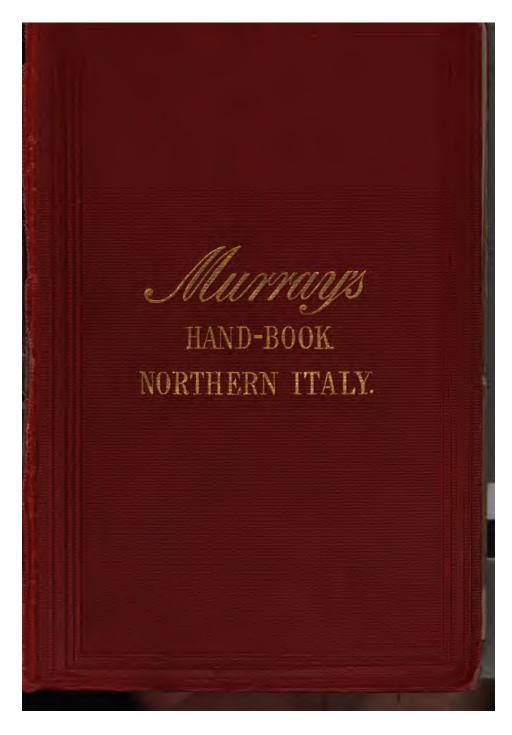
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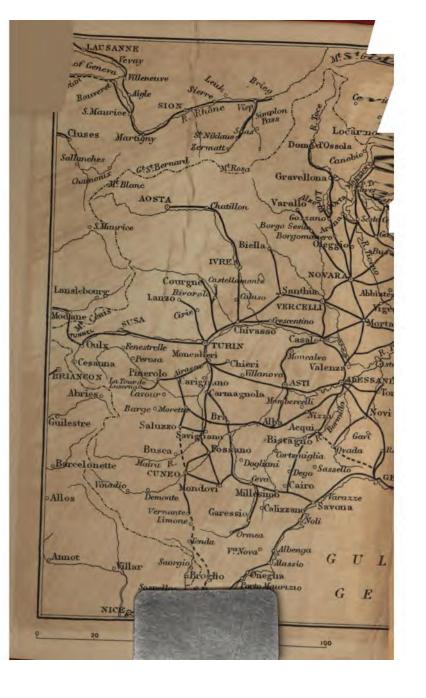
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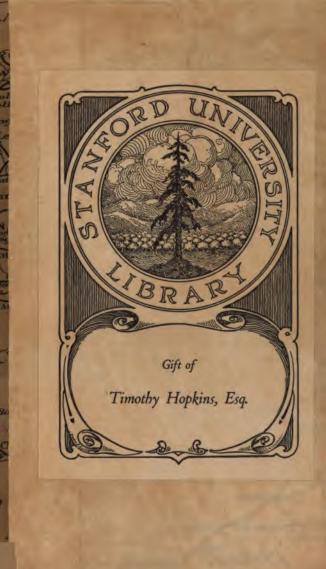
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TRAVELLERS IN NORTHERN ITALY.

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PREFACE.

This Edition, the sixteenth, of the 'Handbook for North Italy' has been subjected to very careful revision; and with the view of obtaining the latest and most accurate information, the Editor has visited every city which falls within the scope of the present volume. With regard to the practical and important question of Hotels, as it is manifestly impossible that he should have tested in person the merits of them all, he has been at much pains to acquire trustworthy information from others—a matter of no small difficulty, inasmuch as the statements of travellers on this point are sometimes strangely conflicting.

Considerable additions have been made to the work, while much obsolete matter has been removed. The Routes, moreover, have been entirely re-cast, and adapted to the recent extensive development of the Railway system in Northern Italy.

This volume relates to the great physical feature of the Peninsula, the valley of the Po, comprising the countries between the Alps, the Apennines, and the Adriatic; and to the Ligurian provinces. For a description of Florence and Tuscany, the traveller is referred to the 'Handbook for Central Italy.' Several frontier Towns and Routes leading into Italy have been transferred from the Handbooks of France, Switzerland, and S. Germany, for the traveller's convenience.

The Publisher is indebted for much valuable information to numerous correspondents, both in Italy and at home, and he begs them to accept his best acknowledgments. He may

Prefacc.

nue to remind travellers that any corrections of mistakes, my information as to changes, improvements, or omissions, ially if authenticated by their signature, will be thankfully ved, and may be sent to him at 50, Albemarle Street. mere mention of a new Railway is superfluous, because such mation is easily obtained from the Official Time Tables, in tring the next Edition; but any detailed or descriptive int of a recently opened line will be most welcome.

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 —5. Railways; Tickets; Luggage; Private Carriages; Public Carriages; Expenses.—6. Italian Money.—7. Weights and Measures.—8. Post Office; Letters and Postage; Telegrams.—9. Courriers.—10. Sight-seeing: Commissionnaires and Ciceroni.—11. Inns and Accommodation.—12. The Wines of Northern Italy.—13. Objects to be noticed.

Historical and Topographical Sketches of the Divisions of North Italy.— Abbreviations, &c., employed in the Handbook.

1.—PLAN OF THE WORK.

The sixteenth edition of this Handbook has been not only revised, but to a great extent re-written. The enormous development of the Railway System has rendered this necessary, with a view to bringing practical information up to a recent date; while the researches of Art critics have created almost a revolution in the literature of Painting and Sculpture, and involved an entire re-casting of the descriptive accounts of Public Galleries and Museums. The Handbook does not of course profess to be an exhaustive treatise on the Art or Scenery of any country. Italy in particular has been so long studied, and so repeatedly and carefully described by persons of ability and acquirements, that the most difficult task is that of selecting materials; and the great object of the Editor has been to furnish the traveller on the one hand with practical information obtained on the spot, and on the other hand with the means of best employing his time during a presumably limited tour.

2.—Passports, Custom-houses, and Registration of Luggage.

Although no longer officially indispensable, a Passport † in Italy will often be found extremely useful as a means of identification at the Post Office, and may sometimes prove a good friend to the traveller, should any unforeseen difficulty arise. No pedestrian should be without one, as the

[†] Foreign Office passports may be obtained at a trifling cost from Messrs. Lee and Curter, 440, West Strand, Edw. Stanford, Charing Cross, or Adams, 59, Fleet Street.

mere act of walking for any long distance is a cause of suspicion, and the tourist is almost certain to be challenged by a couple of gendarmes on the

road between any two country towns.

Custom-house.—The examination on the frontier is generally lenient and formal, unless the traveller himself, by impatience, or by an apparent desire to evade search, should excite suspicion. Persons are strongly recommended to be as frank and obliging as possible, and to "declare" at once any articles, especially lace or tobacco, which they may carry either in their pockets or among their luggage, otherwise they render themselves liable to inconvenient detention, and a heavy fine. It is unwise, and sometimes dangerous, to offer a bribe.

REGISTRATION OF LUGGAGE.

Luggage registered from London to	Viâ	Will be examined at
Paris or intermediate Stations Brussels or Antwerp Brussels or Antwerp Cologne and the Rhine Any German Station (viå Herbesthal) Any Swiss Station Basle and Strassburg	Calais Calais Ostend Calais or Ostend Calais or Ostend Ostend Calais or Ostend	Paris Blandain Ostend Cologne Cologne Cologne Luxemburg.

The Luggage of passengers with through tickets for Italy can only be registered as far as Paris. On arriving there, passengers must provide for its transport across Paris to the Terminus from which they depart, where it must be re-registered to its destination.

Luggage passing through Belgium for France or England is not

examined at all by the Belgian customs.

3.—ROUTES TO ITALY: TIME AND COST.

The following are the chief Routes by which the traveller can approach Italy; the principal Stations have been inserted, with the approximate duration of journey, and cost of 1st and 2nd class tickets by express train. Direct tickets for the principal towns of Italy are issued in London, Brussels, and Paris, with liberty to stop en route. It must be remembered that in France there is no Second Class to an Express train.

For particulars about Tickets see p. [16].

LONDON		Hours occupied		Tı	CKET	FAR	RES.	
TO	ROUTE.	in Journey.	16	st Cla	88.	211	d Cla	es.
GENOA.	*Dover, Calais (or Folkestone and Boulogne), Paris, Mt. Cenis, and Turin	31	£ 7	8. 16 7	d. 0	5	s. 16	d. 0
MILAN.	*Dover, Calais (or Folkestone and Boulogne), Paris, Mt. Cenis, and Turin	81	7	8	6	5	9	6
	St. Gotthard, Bellinzona, and Lugano Dover, Calais, Laon, Reims,	36	7	15	8	5	15	0
i	Basle, St. Gotthard, Bellinzona, and Lugano Queenboro, Flushing, Antwerp, Cologne, Basle, St. Gotthard.	32	7	8	6	5	9	6
	and Lugano , Dover, Ostend, Brussels, Strass-	38 -	8	Ò	0	5	. 9	0
	burg, Basle, St. Gotthard, and Lugano *Dover, Calais (or Folkestone and Boulogne), Paris, Pontar- lier, Lausanne, Brieg (Rail), Simplon, and Arona (coach).	36 49	8	5 19	6	5 7	5	3 .
Tubin.	*Dover, Calais (or Folkestone and Boulogne), Paris, and Mt. Cenis Dover, Calais, Laon, Reims, Basle, St. Gotthard, Bellinzons, Luino, and Novara	27	6	19 18	6	5	4	6
Venice.	Harwich, Antwerp (or Rotter- dam), Brussels, Cologne, Ma- yence, Munich, Brenner, and Verona	55		15				
	Dover, Ostend (or Calais), Brussels, Cologne, Munich, Brenner, and Verona	51		15	0	6 7	8	0
	*Dover, Calais, Paris, Strass- burg, Munich, and Brenner. Dover, Calais, Paris, Basle (or	56	11	1	0	9	0	0
	Berne), Zurich, Feldkirch, Arlberg, Brenner, and Verona	48	9	10	0	6	18	0

Note.—Sleeping Cars. Calais to Basle direct, 18 fr. above 1st-Class fare.

"" by l'aris, 25 fr. "

" Tickets by Dieppe and Paris are issued at about 21s. less than those by Calais and Paris.

[16] Introduction.—3. Routes to Italy, &c.; Sleeping Cars.

SINGLE TICKET FARES TO, OR FROM, MILAN, TUBIN, AND VENICE.

MILAN (Express) to		Hours. English		Price of Tickets.								
MILL	AN	(10.3	pres	B) 1	.0		Hours.	Miles.	1st C	lass.	2nd C	lass.
Bologna Brindisi Florence,	• • viâ	· Bo	log	· ·			5 25 10	134 606 216	Lire 26 121 43	cent. 85 45 05	Lire 18 85 30	cent. 80 05 15
Naples Paris, viâ Rome		_		_	:	•	26 24 18	573 520 412	110 117 82	05 65 30	77 87 57	05 55 65
Turin . Venice	•	•	:	•	:		7	93 165	18 32	65 95	13 23	10 10
TUR	RIN	(Ex	pres	8) T	0							
Bologua Brindisi Florence, Genoa. Pisa. Milan. Naples Paris, viâ	:	•	•	•	d P	isa	7 28 12 4 10 4 26 21 18	208 681 290 103 218 93 577 498 415	41 136 51 20 41 18 115 98 82	90 30 05 65 20 65 10 70	29 95 35 14 28 13 80 73 57	40 45 75 45 85 10 60 45 95
VEN	ICE	(Ex	pre	38) :	ro							
Bologna Brindisi Milan	•		•	•	•		25 7	100 573 165	19 114 32	90 50 95	13 80 23	95 15 10
Munich, Botzen Padua Trieste Verona	viâ.	:	Ver	ona	8.	nd}	20 1 9 3	355 23 133 72	72 4 89 14	70 60 45 45	52 3 28 10	0 25 60 10

The Peninsular and Oriental Company's Indian Express leaves London every Friday at 3.15 r.m., Paris on Sat. 12.15 A.M., Modane 3.38 r.m., Bologna on Sun. 1.40 A.M., Ancona 5.20 A.M., and Bari 1.58 r.M., reaching Brindisi at 4 r.M. The Steamer leaves Brindisi on Sun. evening, immediately after the shipment of the mails. The 8.15 r.M. train from London on the same evening conveys the Mail bags only. Through Tickets from London to Alexandria, 1st Class, 26l.

Sleeping Cars.—Calais to Bologna, 2l. 17s., Bologna to Brindisi, 17s.,

in addition to 1st-class fare.

Passengers from London cannot travel beyond Paris by the Indian Express, unless they hold Sleeping-car tickets.

Luggage can be registered direct from London to Brindisi, without customs' examination in transit. Hand luggage is examined at Modane. Through Fare from London to Brindisi, including Saloon and Sleepingcar, 161. 17s. 9d.

4.—Skeleton Tours in Northern Italy.

4.—SKELETON TOURS	in Northern Italy.	
First Tour-	THREE MONTHS.	
Days.		Days.
Paris to Turin 1	Lovere to Brescia	. î
Turin 2	Brescia	. ï
Turin 2 Excursions to Lanzo, Sagra di San	Brescia to Gardone	. ī
Michele, and Racconigi 3		. i
Excursion to Ivrea and Aosta , 3	Riva to Peschiera and Verona	. ī
Turin to Savona 1	Verona	
Genoa 4	Vicenza	. 1
Aleggandria 1	Castelfranco and Treviso Conegliano and Pordenone .	. ī
Alessandria	Conegliano and Pordenone	. ī
Asti and Casale	Udine	. ī
Novere	Udine	. ī
Varallo 1	YT3: 4. 37	: î
Excursion in the Val Sesia	Udine to Venice	. 7
Versalle to Oute	Padua	. 2
Orte and the Lake	Este and Rovigo	
Orto to Royana by Manta Matterana 1	Formers	
Powers and I has Magazine 2	Ferrara	. 4
Daveno and Lago maggiore 5	Ravenna	
Como	San Marino and back	: i
Como to Bellagio 1 Lake of Como	Ban Marino and Dack	: i
Como to Bellagio 1 Lake of Como 2	Forh	
Lake of Como	Faenza	•
Bellagio to Menaggio and Lugano 1 Lugano to Monte Generoso 1	Bologna	
Lugano to Monte Generoso 1	Modena	. 1
Monte Generoso 1	Mantua Parma Borgo S. Donnino and Piacenza	. 2
Capolago to Milan 1	Parma	. 2
Milan	Borgo S. Donnino and Piacenza	. 1
Monza and back 1		. 1
Milan to Bergamo 1	Pavia	
Bergamo 1	Certosa and Milan	. 1
Bergamo to Lovere, on the Lago		
d'Iseo 1		91
SECOND TOUR	-Six Weeks.	
Days.	1	Days.
Paris to Turin and stay 3	Venice	. 3
Turin to Novara, by Vercelli 1	Venice to Ferrara	. 1
Vercelli to Alessandria, by Casale 1	Bologna	. 2
Novara and Arona 1	Ravenna	. 2
Excursions on Lago Maggiore 2	Rimini	1
Arona to Milan, by Gallarate . 1	Rimini to Bologne	: î
Milan, with excursions to Como,	Rologna to Modena and Parma	. 2
Monza, Pavia, and Cremona . 6	Rimini to Bologna Bologna to Modena and Parma Parma to Piacenza	. 1
Milan to Bergamo and Brescia . 2	Piacenza to Genoa, by Alessandi	ia I
Brescia to Desenzano, with excur-		. 2
		. Z
	Savona Turin	
Verona		. J.
Verona to Vicenza and Padua 2		
		- %
N. Italy.		0

THIRD TOUR-SIX WEEKS, ENTERING ITALY BY VENICE.

								Dı	LYS.	i i	Ays.
Venice	•		•					•	8	Mantua to Cremona	` 1
Padua									1	Cremona to Milan, by Lodi	1
Ferrara									1	Milan to Novara and Lago Mag-	
Ravenna	3 .	•				•	•		3	giore	2
Forlì an	d I	aer	1Z8						1	Novara to Turin, by Vercelli	1
Bologna									2	Turin	2
Mode na		ırm	a, a	nd :	Pia	cen:	8 5		2	Genoa	3
Milan	•		•						8	Genoa to Nice	2
Monza,	Con	no.	and	Pa	via				8	Nice to Toulon and Marseilles .	1
Bergame							•		3	Marseilles, by Aix, Avignon,	
Lake of						18.			2	Lyons, and Dijon, to Paris	3
Verona									ī		_
Veiona					•,	•			ī	l : : : : :	42

FOURTH TOUR-THREE WEEKS, THROUGH A PART OF NORTHERN ITALY, AFTER VISITING SWITZERLAND.

• •	Days.	Days.
Geneva to Turin	. 2	Vienna 1
Milan, Novara, and Magenta .	. 3	To London or Paris, by Munich,
Pavia.	. 1	Augsburg, Frankfort, Heidel-
Bergamo and Brescia	. 1	berg, Mayence, Cologne, and
Verona	. 2	Ostend 5
Mantua	. 1	
Vicenza, Padua, and Venice .	. 3	21
Treviso, Udine, and Trieste .	. 2	. , , , ,

-Bailways--Tickets--Luggage--Carriages--Expenses.

Railways. - Express Thains (treni diretti). The charge for travelling by these trains is 10 per cent. higher than by the ordinary trains. Average speed, including stoppages, 191 miles an hour. An extra Express (direttissimo), called by the Italians lampo (lightning), on account of its great rapidity, runs between Turin and Rome by Genoa (312 m.) in 14 hrs. 37 min., and between Milan and Rome by Florence (416 m.) in 134 hrs., giving an average of 191 and 31 miles respectively.

Smoking carriages are provided on all trains. The notice on the door is sometimes permissive (pei fumutori), sometimes prohibitory (è vietato il fumare). In cases where there is no notice at all, the traveller is recom-

mended to come to an understanding with the Guard.

Tickets (Biylietti) .- Single, return, or Circular Tickets can be obtained for all parts of the Continent at Messrs. Thos. Cook and Son's Tourist Offices in London, at 5 Ludgate Circus, 445 West Strand, or 35 Piccadilly; in Paris at 9 Rue Scribe. Messrs. Cook and Son will be found very obliging in supplying all kinds of information with regard to travelling.

Circular Tickets in Italy can be procured at the offices of the Railway

Company, in any of the principal towns.

The traveller is strongly advised to be at the Station in good time. Except at Genoa, and one or two important terminal or international Stations, there is only one guichet for all classes, and no Official in attendance to preserve order and prevent crushing and confusion. The arrangements, in short, at most Italian Stations, are in this respect by no means creditable to the authorities. Children under 3 years of age free; between 3 and 7 half-price. Above 7 the full fare.

The 2nd-class carriages are fairly comfortable, and many English travel-

lers make use of them.

The clerks at the stations sometimes refuse to give change; it is therefore desirable to be always prepared with the exact amount of the fare. Italian paper money of the Banca Nazionale is now generally accepted, even when the journey extends across the French or Austrian frontier.

Luggage.—Small hand-articles not exceeding 20 chilo. (44 lbs.) in weight, or about 2 ft. × 1 ft. in size, are free, on condition that they can be stowed away in the carriage without inconvenience to the other passengers. Everything consigned to the luggage-van is paid for according to weight, and a ticket (scontrino) obtained for it, which must be produced at the end of the journey. Travellers should examine their luggage ticket at the time it is handed to them, to see that the destination is properly stated.

Cloak-room (Deposito).—Articles of luggage may be left at the Station, and claimed whenever required on production of the deposit ticket, for

which a trifling charge is made, always stated on the ticket.

Luggage by quick trains accompanying passengers who have through tickets to France, Switzerland, or Austria ought not to contain any articles that are liable to duty, as the declarations and formalities of pay-

ment involve delay, and sometimes loss of train.

Persons are allowed to change from a lower to a higher class carriage on paying the difference. Express fare, 1st class, is about 20 c. a mile; 2nd class, 14 c. On several of the main lines there are Sleeping Cars and carriages with couches (coupés a letti), which must be secured beforehand. The extra charge is about 10 per cent. on the ordinary fare. They may be engaged from Modane (or Turin) to Florence, from Modane (or Turin) to Venice, and from Milan or Venice to Florence.

Private Carriages.—Although most places of interest to travellers in North Italy can now be reached by railway, it is sometimes desirable and more pleasant to hire a carriage; especially between Spezia and the French frontier, to enjoy the beauties of the Cornice Road, &c., and also amidst the Lake scenery. In these districts a private carriage can always

be procured through the proprietors of the principal hotels.

Fublic Carriages.—At every town of any importance in North Italy, in addition to the omnibus from the hotels, there are Cabs waiting at the station. The charge is sometimes fixed by tariff, but it is generally advisable to bargain. The same rule applies to cabs hired in the town. At all the larger cities there is a TRAMWAY from the Stat. to the centre of the town (10 c. to 15 c.), but it is naturally only available for persons

without luggage.

and few so difficult to answer, as the probable cost of a journey through any part of Italy. Speaking generally, it must of course depend on the length of ground gone over in a given time; but for bachelors who travel for the purpose of seeing the country, and whose railway expenses each day will consequently be inconsiderable, 20 fr. ought to cover all charges; and for a journey of not has the average cost per day of

Tables of equivalent Italian and English Measures and Weights.

121 2 15 1 1

TABLE A .- MEASURES OF LENGTH.

MILLIMETRI AND INCHES.

millimetri.	ins. 100ths.	millimetri, ins. 100ths.	millimetri.	ins. 100ths.
1 =	• 04	9 = 35	50 =	$1 \cdot 97$
2 =	• 08	$8 = \cdot 32$	60 =	2 · 36
3 =	• 12	$\frac{\text{Centime}}{\text{tra} \text{ or }} 10 = 39$	70 =	$2 \cdot 76$
4 =	• 16	110,01	80 ≔	$3 \cdot 15$
5 =	• 20	20 = 79	90 =	3 · 54
6 =	• 24	$30 = 1 \cdot 18$	100 =	$3 \cdot 94$
7 =	• 27	$40 = 1 \cdot 57$		

Note.—Rainfall and Barometric pressure are measured by millimetri. For ordinary purposes it is sufficient to remember that twenty-five millimetri equal one inch, and five centimetri two inches.

METRI AND FRET.

metri		feet 100ths.	metri.	feet 100ths.	metri.	feet 100ths.
1	=	3 · 28	8 =	26 25	60 =	196 · 85
2	=	6 · 56	9 =	29 · 5 3	70 =	229 · 66
3	=	9 · 84	10 =	32 · 81	80 =	262 · 47
4	=	13 · 12	20 =	65 62	90 =	295 · 28
5	=	16 · 40	30 =	98 • 43	100 =	328 · 09
6	=	19 · 68	40 =	131 · 23	500 =	1640 · 45
7	=	$22 \cdot 97$	50 =	164 · 04	900 =	2952 · 81

Note.—For ordinary purposes a metro may be taken as equivalent to three feet three, or eleven metri to twelve yards.

CHILOMETRI AND MILES.

•hilor	n.	miles. 100ths.	chilon.	miles. 100ths.	chilom.	miles. 100ths.
1	=	• 62	9 =	5 · 59	60 =	37 · 28
2	=	1 • 24	10 =	6 • 21	70 =	$43 \cdot 50$
3	=	1 · 86	11 =	6 • 83	80 =	$49 \cdot 71$
4	=	2 · 48	$12^{\circ} =$	7 46	90 =	$55 \cdot 92$
5	=	3 · 11	20 =	12 · 43	100 =	62 · 14
6	==	3 • 73	30 =	18 • 64	200 =	124 · 28
7	=	4 • 35	40 =	24 85	500 =	310 · 69
8	=	4 • 97	. 50 =	31 · 07	1000 =	657 · 38

Note.—For ordinary purposes,
1 Chilometro may be taken as equivalent to 5 furlongs.
5 Chilometri , , , , , 3 milles.

Bank-notes of 5, 10, 25, 50, and 100 lire, form the chief current money of Italy, there being practically no gold in circulation. In 1883 the compulsory bank-notes (a corso sforzoso), were recalled, and replaced by a new series (convertibile in moneta metallica), to meet which there is an abundant supply of silver. A few Napoleons may generally be obtained from any Banker or Money-Changer, by the traveller who is leaving Italy, at a small premium, or sometimes at par.

Local Bank notes should be avoided. Those of the Banca Nazionale, Banca di Napoli, Banca Romana, and Banca Toscana, will pass anywhere.

Circular Notes of 10l. to 50l. are issued by all the leading bankers, and are a very safe and convenient form of money for a long journey. The agents in the various towns cash them at the rate of exchange of the day, but English gold and 5l. Bank of England notes are readily taken everywhere. The exchange is often more favourable at a Money-Changers, whose sign is Cambio Valute. Many travellers now carry a Cheque-book of the Cheque Bank instead of Circular Notes. They may be obtained at 4, Waterloo Place, Pall Mall, S.W.

Throughout N. Italy, but especially at Venice, no one should think of paying the price asked for any article in the shops. Bargaining, unpleasant though it be, is usual, and is expected. The traveller should avoid also making any purchase, or even entering a shop, when accompanied by a commissionnaire or courrier, who will of course receive from the shopman a commission of 5 or 10 per cent. on the sum expended. Collectors of bric à brac may be reminded that a tax of 20 per cent. is levied by the Italian Government on all antiquities taken out of the country.

The traveller setting out to see sights should provide himself with ample store of coppers and half-franc pieces. Two soldi will satisfy the boy who 'runs to letch the key,' and 4 or 5 is ample for the Sacristano of a church.

7.-WEIGHTS AND MEASURES.

In 1861 the decimal-metric system of Weights and Measures was adopted and legalized for the whole of Italy, the names of the weights and measures being Italianized.

In this system the fundamental unit is the *Metro* (identical with the French metre), which is the ten-millionth part of the carth's meridian-quadrant.

From the Metro are derived the other units of measure and weight as follows:--

Of measure of surface, the unit is the Ara, a square of ten Metri; of that of capacity, the unit is the Litro, a cubic tenth part of a Metro; of that of weight, the unit is the Gramma, the weight in vacuo of a cubic-hundredth part of a Metro of distilled water at the temperature of 4° Centigrade or 39.2° Fahrenheit.

Multiples and parts of these units are denoted by prefixes derived from the Greek and Latin respectively.

Prefixes denoting multiples are—

Deca = 10 times

Etto = 100 ,,
Chilo = 1,000 ,,
Miria = 10,000 ,,

Miria = 10,000 ,,

Tables of equivalent Italian and English Measures and Weights.

TABLE A .- MRASURES OF LENGTH.

MILLIMETEI AND INCHES.

millimetri. 1 = 2 = 3 = 4 = 5 = 5	ins. 100ths. • 04 • 08 • 12 • 16 • 20	millimetri, ins. 100ths. 9 = . 35 8 = . 32 Centime- tro, or }10 = . 39 20 = . 79 30 - 1 . 18	millimetri. 50 = 60 = 70 = 80 = 90 =	ins. 100ths. 1 • 97 2 • 36 2 • 76 3 • 15 3 • 54
5 = 6 = 7 =	· 20 · 24 · 27	$ 30 = 1 \cdot 18 \\ 40 = 1 \cdot 57 $	90 = 100 =	3 · 54 3 · 94

Note.—Rainfall and Barometric pressure are measured by millimetri. For ordinary purposes it is sufficient to remember that twenty-five millimetri equal one inch, and five centimetri two inches.

METRI AND FEET.

metri.	feet 100ths.	metri.	feet 100ths.	metri.	feet 100ths.
1 =	3 • 28	8 =	26 25	60 =	196 · 85
2 =	6 · 56	9 =	29 · 5 3	70 =	229 · 66
3 =	9 • 84	10 =	32 · 81	80 =	262 · 47
4 =	13 · 12	20 =	65 · 62	90 =	295 · 28
5 =	16 · 40	30 =	98 · 43	100 =	328 · 09
6 =	19 · 68	40 =	131 · 23	500 = I	l640 • 45
7 =	22 · 97	50 =	164 · 04	900 = 2	2952 · 81

Note.—For ordinary purposes a metro may be taken as equivalent to three feet three, or eleven metri to twelve yards.

CHILOMETRI AND MILES.

ehilor	n.	miles. 100ths.	chilon.	miles. 100ths.	chilom.	miles. 100ths.
1	=	• 62	9 =	5 59	60 =	37 · 28
2	=	1 · 24	10 =	6 • 21	70 =	43 · 50
3	=	1 · 86	11 =	6 • 83	80 =	49 · 71
4	=	2 · 48	12 =	7 · 46	90 =	55 · 92
5	=	3 • 11	20 =	12 · 43	100 =	62 · 14
6	=	3 · 73	30 =	18 · 64	200 =	124 · 28
7	==	4 · 35	40 =	24 • 85	500 =	310 · 69
8	=	4 · 97	50 =	31 · 07	1000 =	657 · 38

Note.—For ordinary purposes,

1 Chilometro may be taken as equivalent to 5 furlongs, 3 miles. 5 Chilometri "

5 ,,

TABLE B .- MEASURES OF SURFACE.

SQUARE METRI AND SQUARE FEET.

Note.—Land is sold by the square Metro and the Ettaro. As the English acre contains 43,560 square feet, its precise equivalent is 4046.71 square metri; but in round figures 4000 square metri equal an acre, and an Ettaro equals two acres and a half.

TABLE C.—MEASURES OF CAPACITY.

LITEL AND QUARTS.

litri. 1 2	= :	s. 100ths. 88 1 • 76	Ntri. 9	7 • 92	litrl. 70 = 80 =	qts. 100ths. 61 · 63 70 · 43
. 3 4	=		Decaliato, or \$10	$= 8 \cdot 80$ = 17 \cdot 61		79 · 23
5 6	= {	4 · 40 5 · 28	30 40	$= 26 \cdot 41$ = 35 \cdot 21	100 = Chilolitro, or—	88 • 04
7	= 7	6 · 16	50 60	$= 44 \cdot 02$ = 52 \cdot 82		880 • 40

Note.—For ordinary purposes a litro may be taken as equivalent to a pint and three-quarters, and four-and-a-bail litri to a gallon.

TABLE D.-WEIGHTS.

GRAMMI AND OUNCES AVOIRDUPOIS.

gram 1 2 3 4 5	====	oz. 100ths.	gram. 8 = 9 = 10 = 19 = 20 =	oz. 100ths.	gram. 50 = 60 = 70 = 80 = 90 =	oz. 100ths. 1 · 76 2 · 12 2 · 47 2 · 82 3 · 17
6 7	=		30 = 40 =	1 · 06 1 · 41	900 =	

CHILOGRAMMI AND POUNDS AVOIRDUPOIS.

chilo.		lbs. 100ths.	chilo.	lbs. 100ths.	chilo.	lbs. 100ths.
1	=	$2 \cdot 20$	8 ==	17 · 64	60 =	132 · 28
2	=	4 • 41	9 =	19 · 84	70 =	154 · 32
3	=	6 • 61	10 =	22 · 05	80 =	176 · 37
4	=	8 · 82	20 =	44 • 09	90 =	198 · 41
5	=	11 • 02	30 =	66 · 14	Quin}100 =	220 · 46
6	=	13 • 23	40 =	88 · 18	tate, or)	
7	=	15 · 43	50 =	110 . 23	1000 =	2204 · 62

Note.—For ordinary purposes a chilogramma may be taken to be equivalent to 2 lbs. 3 oz.

In Italy temperature is measured as in France by the Centigrade scale.

TABLE OF EQUIVALENT CENTIGRADE AND FAHRENHEIT SCALES.

CENTIGRADE AND FAHRENHEIT DEGREES.

Cent.			Fahr.	Cent.	Fahr.	Cent.	Fahr.
deg.			deg. tenths.	_deg.	deg. tenths.	deg.	deg. tenths.
_	10	=	14 · 0	4 =	$39 \cdot 2$	18 =	64 • 4
_	9	=	15 · 8	5 =	41 • 0	19 =	66 · 2
-	8	=	17 · 6	6 =	$42 \cdot 8$	20 =	68 • 0
_	7	=	19 · 4	7 =	44 · 6	21 =	69 · 8
_	6	=	$21 \cdot 2$	8 =	46 · 4	22 =	71 · 6
_	5	=	23 • 0	9 =	48 · 2	23 =	73 · 4
-	4	=	24 · 8	10 =	50 · 0	24 =	$75 \cdot 2$
-	3	=	27 · 6	11 =	51 · 8	25 =	$77 \cdot 0$
_	2	=	28 · 4	12 =	53 6	26 =	78 · 8
_	1	=	30 · 2	13 =	55 · 4	27 =	80 • 6
	0	=	$32\cdot 0$	14 =	·	28 =	·82 · 4
	.1	=	33 · 8	15 =	59 0	29 =	84 · 2
	.2	=	35 6	16 =		30 =	: 86 • 0
	3	=	37 · 4	17 =	62 · 6		. :

CENTIGRADE AND FAHRENHEIT PARTS OF A DEGREE.

Cent. tenths.	Fahr. deg. tenths.	Cent. tenths.	Fahr. deg. tenths.	Cent.	Fahr. deg. tenths.
·1 =	• 2	•4 =	7	•7 =	Ĭ·3
·2 =	• 4	·5 =	. 9	•8 =	1 • 4
.3 =	• 5	•6 =	1 • 1	•9 =	1 6

8 .- Post Office; Letters and Postage: Telegrams.

Postage stamps (francobolli) can be purchased at most tobacconists' shops as well as at the post-offices. A cautious traveller will take important letters to the post-office himself, or drop them into some one of the letter boxes that are now distributed through an Italian town, since if given to an untrustworthy person to carry to the post-office they run the risk of being made away with for the sake of the stamps. Travellers cannot too much impress on their correspondents at home the necessity of writing the address with perfect legibility, especially those marked poster

restante, which are frequently placed in the wrong compartment at the office from the difficulty of deciphering the first letter of the name. Much provoking delay and trouble are thus caused before the mistake is discovered.

In addressing gentlemen it is best to omit the terminal Esq., and to prefix al Signor, or all'illusto. Signor, to the name. On enquiring for letters at the Poste Restante the production of a visiting card saves trouble.

Italian Rates of Postage.

Ordinary Letters.—For each 15 grammi, 20 cents., throughout the Kingdom of Italy, including Sardinia and Sicily.

Registered Letters (Lettere raccomandate) must be presented at the office at least an hour before the making up of the despatch. They are charged, in addition to the ordinary letter stamp, 25 c. In case of loss an indem-

nity of 50 fr. can be claimed.

Letters insured with a declaration of value.—The maximum value allowed is 5000 fr.; such letters must first be registered, after which a tax at the rate of 20 c. on each 100 fr. of the declared value must be paid. Large sums of money are best transmitted by means of a Vaglia, which may be had gratis at the Banca Nazionale in any town. The traveller has nothing to do but fill in a paper, and leave his money with the Clerk. Post-office Order is Vaglia Postale.

Manuscripts (not being letters) and samples of merchandise may be sent prepaid from one part of Italy to another, at the following rates:—Up to 50 grammi for 20 c.; from 50 gr. to 500 gr., 40 c.; and from 500 to 1000 gr., 80 c.; and so on at the rate of 40 c. for each additional 500 or fraction. Samples of merchandise, however, of a greater weight than 300 gr. cannot be sent by post. Double these rates are charged if

not prepaid.

Newspapers in Italy are charged 1 c. for each 40 gr. or fraction.

Letters to Great Britain and the Postal Union are charged at the rate

of 25 c. for 15 gr. (= $\frac{1}{2}$ oz.). If registered, 25 c. extra.

Manuscripts (not being letters) can be forwarded, properly secured but open at the sides, to Great Britain and the Postal Union at the rate of 5 c. for 50 gr. They can be registered (raccomandate) for 25 c. Printed Matter is Stampati: Proofs, Bozze di Stampa.

Post cards to Great Britain and the Postal Union 10 c.

Telegrams are charged to any part of Italy at the rate of one franc for fifteen words, including the names and addresses of the sender and receiver; each additional word, 5 c. Urgent despatch, three times as much. For France, 14 c. a word; England, 47 c.; Gibraltar, 53 c.; Malta, 33 c.; United States, 2 fr.; Canada, and most of the British Colonies in N. and S. America, 2 fr. 95 c.; India, 4 fr. 45 c. to 5 fr. 35 c. a word.

9.—Courriers.

A courrier, to accompany a family into Italy, should be an Italian. He is in general active, ready to do or attend to any and every thing; he will serve, if required, as a personal servant, and, understanding the language, will not refuse to act as a guide or cicerone in large towns—a thing rarely

to be obtained of a German or Swiss. There is a place of meeting or club of Italian courriers at No. 38, Golden-square, and one of Germans and Swiss, 12, Bury-street, St. James's, where travelling servants may be found.

In addition to receiving very high wages—10 to 15 guineas a month, according to the length of time they are employed—they are lodged and fed in reality at the traveller's expense, and are often more difficult to satisfy in the matter of hotel accommodation than their employers. Sometimes also they demand a commission from the proprietors, for bringing travellers to the hotel, which comes, of course, out of their master's pocket.

10.—Sight-seeing.—Commissionnaires and Ciceroni.

There are few things more disagreeable than being led about by a guide; and as plans of all the principal towns of Northern Italy are given in the present volume, his help will be scarcely needed. Travellers, however, who are ignorant of the language and pressed for time, may sometimes find his services useful.

Having made up your mind what you want to see, insist upon seeing it, in spite of your guide's favourite assertion, "non c'è niente da vedere."

In order to enable the tourist to dispense as much as possible with local guides, we have inserted in the description of every town of importance a list of the objects worth seeing, arranged in topographical order.

Churches, including Cathedrals, except one or two of the very largest, are usually closed from twelve to three; and during this interval, when the sacristan takes his dinner and his nap, it is difficult to obtain admittance. When the days are long and the light sufficiently good, the early morning and the late afternoon are the best times for making a round of the Chapels. Between 7 and 9 A.M., or better still, between 6 and 8, the traveller will find Chapels open, and works of art accessible, which it will cost him an infinite amount of trouble to examine leisurely later in the day. The Sacristy is generally locked up after the last Mass, and not opened again until a comparatively late hour.

It is always a useful preliminary to the examination of any city to obtain a bird's-eye view of it from some Church tower.

11.-INNS AND ACCOMMODATION.

In the large towns of N. Italy the hotels are comfortable and well kept—as at Turin, Milan, Venice, Bologna, and Genoa. In all these places the resort of foreigners has enabled the proprietors to meet the expenses required for such establishments; but this, of course, cannot be the case in places which are not equally frequented, and here the traveller will very frequently have to content himself with the accommodation of a national or *Italian* inn.

He must, when this contingency arrives, not expect a choice and well-furnished larder. The stock of provisions is on the average but scanty, and the choice in this scanty stock limited. The wine, however, is often excellent. Two dishes are almost invariably good—the national minestra, or zuppa di pastine in brodo (vermicelli broth), and bistecca ai ferri (broiled steak). Macaroni is pastine asciutte (dry, without the broth). Pudding is dolce; cake, pasta.

It is advisable, especially when the travelling party is large, to order rooms beforehand by letter or telegraph, the charge seldom exceeding a franc.

The best hotels, though not cheap, are not extravagant, and, if any ladies are of the party, no house except a first-rate one should be used; but bachelor travellers may frequently be comfortably accommodated, and at a lower charge, at houses of a second grade. One great secret of keeping down bills is to avoid having anything out of the common way. The table d'hôte (tavola rotonda), common in the large towns, should be preferred.

Ask the price of everything beforehand, especially bedroom, dinner at table d'hôte (with or without wine), and luncheon. In ordering dinner it is the best plan for the traveller to mention the price he will pay, with or without ordinary wine. This is termed dining a prezzo fisso. It is also safest and most satisfactory to order the wine of the country (see Notice of Wines, below). If exorbitant charges be made, refuse to pay them, putting down a reasonable sum upon the table.

In spite of the universal charge for attendance in the bill, servants always expect something extra, but are generally contented with very little. When dining at a Trattoria, 20 c. to the waiter is the usual fee, and 5 c. at a Case. It is desirable to examine hotel bills carefully before leaving, and insist upon objectionable extras being taken off or reduced. For this purpose, the prudent traveller will order his bill over-night, so that he may not have to pay it in a hurried moment of departure.

12.—The Wines of Northern Italy.

The traveller who has tasted good Barolo at Turin, or Chianti at Florence, will sometimes order the same wine at Venice, Naples, or Brindisi, under the impression that the beverage is national rather than local, and that it may be had in perfection all over the country. As a matter of fact, each Province has its own peculiar vintage, and other growths are almost as foreign as if they were imported from France or Germany. Tuscan wine in Calabria, or Piedmontese in Rome, must of necessity be dear, and will certainly be more or less adulterated.

The following short account of Wines grown within the scope of the present volume may assist the traveller in his choice, and enable him to extend his acquaintance with the produce of Italian vineyards.

The greatest height at which vines may be successfully cultivated is about 1650 ft., though in certain Alpine districts they are grown as high as 2650, and in Sicily up to 3300. Just 82 per cent. of the population of Italy are more or less directly dependent upon the vine for a livelihood. The average consumption of wine is 40 gallons a year for each person throughout the kingdom, the consumption decreasing towards the S., where the wines are more alcoholic, in the ratio of about 11 to 6. In summer, when lighter driuks are preferred, less wine is drunk than in winter.

Government Institutions for the study of wines have been established at Coneyliano and Alba in N. Italy, at Avellino near Naples, at Catamia in Sicily, and at Cagliari in Sardinia. There is also a wine-testing Station at Asti.

PIEDMONT produces red table wines of an intense colour, which are extensively used for blending. The best are Gattinara, Ghemme, Barolo, and Nebbiolo, which are rough when young, but have a delicate bouquet when matured. Somewhat harsher and more tonic are Barbera, Freisa, Grignolino, and Dolcetto. The sweet sparkling Muscat wine, commonly known as Asti Spumante, is produced chiefly at Canelli, a Stat. about 25 m. S.W. of Alessandria on the Rly. to Alba. Asti, however, is the most important wine-market in N. Italy, and the traveller who alights there in Sept. or Oct., during the period of the sales, is immediately beset by dealers. The annual production of wine in Piedmont is 96 million gallons. This district also furnishes the better qualities of Vermuth, and a good deal of brandy is made at Alessandria.

In LOMBARDY, the cultivation of the vine has of late years given way to that of pasture and the mulberry. The hills of Bergamo and Brescia, however, produce excellent wine, and the district of Sondrio, or *Valtellina*, has long been famous for its products, about one-half of which is exported. The total yield of Lombardy is 36 million gallons a year.

The best red Venetian wines are Valpolicella, Valpantena, Raboso, and Corvino, all grown near Verona. They are not very intense in colour, but sufficiently alcoholic, and of an agreeable flavour. Excellent dry white wines are produced in the Province of Vicenza, especially at the head of the Valley of the Piave. Average yield of Venetia, 30 million gallons a year.

The rough and mountainous Province of LIGURIA produces exquisite wines, though the quantity is small. Among others are the famous white wines of *Cinque Terre*, grown between Spezia and Sestri Levante. Average annual production, 9 million gallons. Half the wine consumed in the province is brought from Tuscany, Sardinia, and Sicily, and sold or deposited in the docks of Genoa, which has thus become the largest winemarket in Italy for the import trade.

In the plains of EMILIA, between Piacenza and Forll, is produced a large quantity of wine in considerable variety, both red and white. The best of the purely native red kinds are Negrettino, Sangiovese, Cagnina, Canina, and Lambrusco, of which the last is slightly effervescing. Good white varieties are Albana, Trebbiano, and a Muscat wine grown on the hills near Bertinoro. The wines of Emilia are often ready for use during the first months of the winter. In the neighbourhood of Bologna foreign grapes have been for some years successfully cultivated, and the wines known as Pinot, Cabernet, Malbec, Sirah, and others, are almost equal in body and flavour to the best average Burgundies and Clarets. The annual yield of this province is about 54 million gallons.

13.—OBJECTS TO BE NOTICED.

Within the districts described in this volume, some few Celtic remains in Piedmont and the Euganean Hills are the only vestiges anterior to the Roman domination.

To the era of the Empire belong the amphitheatre, theatre, and gates of Verona, the villa of Catullus, on the Lake of Garda, the arches of Susa and Rimini, the ruins of Villeia, the columns of San Lorenzo at Milan, and the Temple at Brescia. Among these, the amphitheatre at Verona is the most

remarkable, and the arches of Susa and Rimini the oldest; but none are in a very pure style of architecture. The only one which we can ascribe to the Augustan age (the arch of Susa) is rude in taste. To the Imperial times belong the buried city of Velleia—the Pompeii of Northern Italy—and the ruins of Industria and of Luni.

The museum of Turin has one of the richest collections in Europe of Egyptian antiquities; and the smaller one at Bologna is interesting. The museums of Parma, Modena, Bologna, Verona, Brescia, Milan, and Adria are of considerable local importance. The Etruscan Museum at Bologna deserves special notice. Of Christian antiquities during the Roman period, or the middle ages, Ravenna stands pre-eminent for its early ecclesiastical edifices; Milan, Pavia, Cividale, and Verona offer also remarkable vestiges. The Baptisteries of Ravenna, Novara, Cremona, and Parma, also belong to this class, although there is uncertainty about their date. The Basilica of St. Mark, at Venice, forms a class of its own.

Although frequently much altered, Northern Italy abounds in magnificent specimens of the Lombard style, called Romanesque, a variety of which is familiarly known amongst us as Norman. The cathedrals of Verona, Parma, and Modena, and the Churches of San Zenone at Verona and San Michele at Pavia, are very remarkable. Most of the larger Lombard churches are interesting from the symbolical sculptures on their fronts, as well as from their impressive grandeur. This Lombard style was never entirely superseded in Italy till the revival of classical architecture; and, generally speaking, so many schools and styles had a coeval existence in Italy, that the data by which we judge of the age of a building in France or England lose much of their certainty when applied here.

Pointed Architecture in Italy exhibits itself in many marked varieties, and four distinct schools may be observed: (1) Tuscan or Italian-Gothic, more properly so called, remarkable in the earlier periods for its simplicity and in the latter for the extreme beauty of its forms. (2) Venetian-Gothic, of which the great type is the Palazzo Ducale at Venice, and which may be traced at Padua, Udine, Verona, and as far west as Brescia. (3) Genoese-Gothic, more than any other disclosing an imitation of the Arabian or Saracenic models. (4) Lombard-Gothic, an exuberant variety of the French and German, of which the Duomo of Milan is the finest example.† Bergamo, Como, Pavia, and Cremona, have also interesting edifices in this style.

The Campanil, or bell-towers, often detached, constitute a remarkable feature. Those of Cremona, Modena, and Venice deserve attention, and in all cases they form a characteristic and pleasing feature in the scenery of Italy. The Circular Bell-towers of Ravenna, the most ancient of all, are peculiar to that locality. Among the most beautiful are those of Pomposa,

S. Zenone at Verona, and S. Frediano at Lucca.

So much for the styles which we commonly term mediæval. During

[†] For more detailed information on the different styles of architecture met with in Italy and its monuments, we must refer our readers to Mr. Fergusson's 'illustrated Handbook of Architecture' (2 vols. 8vo.), and 'History of Architecture from the Earliest Times to the Present Day' (1862 and 1865); to Mr. Ruskin's 'Stones of Venice,' and Signor Selvatico's work, for the edifices of that city; to Mr. Street's 'Brick and Marble Architecture in italy' (1 vol. 8vo., 2nd ed. 1874); and for the early Christian edifices to Mr. Gally Knight's large work on the Ecclesiastical Architecture of Italy, and to Canina's 'Tempi Cristiani' (1 vol. fol.).

their prevalence in Italy an imitation of Roman or classical architecture had never ceased to exist. But it had not been usefully introduced till the times of Brunelleschi and of L. B. Alberti. The Churches of San Lorenzo and Santo Spirito at Florence are noble examples of the genius of the first of these great men. He also possessed great influence throughout Italy, though few direct imitations of his style appear out of his native city. Brunelleschi's tendency is to assimilate his Italian to the Lombard. But others united the Italian to somewhat of Gothic feeling, after the manner which in France has been termed the style of the Renaissance; and this style in Italy has great elegance. The Certosa of Pavia may be mentioned as an example; but it is more generally discernible in subsidiary portions, in chapels, and in tombs. Leon Buttista Alberti, one of whose best works will be found at Mantua (Sant' Andrea), devoted himself to church architecture: while Sammicheli, Scamozzi, and Palladio excelled in their civil buildings, which are among the chief ornaments of Vicenza, Venice, and Verona.

Domestic Architecture in Italy affords a high interest. Its progress may be traced at least from the fifteenth century. The interiors of the period of the Renaissance, which are frequently well preserved, should be carefully examined, and will well replay this study; as also will some of the palaces of Genoa. In Venice, besides the great beauty of the buildings, the ingenuity of the architect in adapting his plans to their confined and untoward sites will often be found peculiarly interesting. At Verona buildings of this class have a character of their own, of strength and elegance united in the details.

The **Municipal Buildings** of Lombardy are of great and varied merit. In the Town-hall, or *Broletto*, of *Como*, *Bergamo*, *Monza*, *Cremona*, and *Brescia*, beauty of structure is enhanced by varied styles of decoration.

The ancient Military Architecture of Italy has received little attention from travellers. Northern Italy abounds in noble mediæval strongholds and fortifications. The Scaligerian castles in and about Verona are peculiarly interesting. In Italy, also, will be found the earliest examples of regular fortification, by which the ancient modes of defence were superseded.

Sculpture offers a great number of objects of high interest. The names of Niccolò and Giovanni da Pisa, Mino da Fiesole, Bambaja, Donatello, Orgagna, Ghiberti, and Michel Angelo, are of world-wide celebrity; but the merits of many second-rate Italian sculptures have not yet attracted

the notice they deserve.

Of all the more remarkable works of sculpture we believe that we have given sufficient notices; and the traveller should recollect that of some of the best of the Italian sculptures so few specimens exist, that, unless he avails himself of the opportunity of examining them where they now stand, he will never meet with them again. Thus, there is scarcely a first-rate fragment of Luca della Robbia out of Tuscany, or of Bambaja out of Milan and Pavia; very few works of Mino da Fiesole out of Florence and Fiesole; no work of Begarelli out of Parma and Modena. They have rarely been multiplied by casts, and, when engraved, the representations have been most inadequate.

Working in the Precious Metals was a branch of the sculptor's art, or as would be better said, trade, for, in the earlier periods at least, they followed it as a craft. Some magnificent specimens, in which enamelled work and precious stones are introduced, exist as altar-fronts or coverings (paliotti). Those of San Marco at Venice, and Sant' Ambrogio at Milan, are the most remarkable. Many specimens of the same description, together with votive offerings, cups, vessels, and the like, are still preserved in the sacristies of the churches.

Very early and fine specimens of Mosaic, formed of prisms of coloured or opaque glass or enamel, with a gilded ground of the same material, will be found at Milan (Sant' Ambrogio and San Lorenzo), Venice (San Marco and Torcello), and especially at Ravenna, where the finest and oldest works of the kind exist, dating as far back as the sixth century. The art continued to be practised at Venice till the sixteenth century, but not so late in Lombardy. At Novara and Cremona, also, are some specimens of early Christian tessellated pavements. In Tuscany, about the thirteenth century, a richer kind of working was introduced, employing serpentine, porphyry, and various coloured marbles, which mode of workmanship has been improved into the present beautiful Florentine mosaic in pietra dura. This is composed of natural mineral productions and of the finest marbles, and may be seen in perfection at the Certosa of Pavia.

The stained glass of Italy is exceedingly beautiful. In the cathedrals of Milan and at some of the Churches of Bologna it is most brilliant. In Venice the colours are not so good. Stained glass, however, does not appear to have become common; there are few examples of it in the

smaller churches or in civil buildings.

THE SCHOOLS OF PAINTING OF NORTH ITALY.

By Sir A. HENRY LAYARD, G.C.B.

The schools of painting of Northern Italy hold a distinct place in the history of Italian Art, and are well worthy of the attention of the traveller. Although Giotto, by the great works he executed at Padua, may have contributed to a certain extent to their development, long before his appearance there a race of painters had existed in Verona, whose names are for the most part forgotten, but traces of whose wall paintings are still to be found in the ancient Church of S. Zeno in that city. The Veronese School which they founded is distinguished by an individuality which it maintained until its extinction, and it had a more continuous history than any other in Italy, except that of Tuscany. It produced in the middle of the 14th century two remarkable men-Altichiero da Zevio and Jacopo d' Avanzo—who decorated the churches and public buildings of Verona with frescoes, some of which still exist. But it is at Padua that their most important works are to be seen. It is probable that the great series of frescoes by Giotto in the Arena Chapel may have had an influence upon them; but they cannot be considered his pupils. They have a softness of colouring, and a grace of form, which are peculiar to them, and characteristic of the Veronese School. They excel Giotto and his followers in the forcible delineation of action and in the representation of architecture and landscape in their backgrounds. The two worked together, and it is not easy to assign to each his share in the fine and interesting frescoes still preserved in the Chapels of San Felice and San Giorgio at Padua. Altichiero was probably the more able of the two, and was unquestionably a man of genius.

These masters were followed by Vittore Pisano, better known as Pisanello, equally distinguished as a painter and a medallist. His works in the former capacity are exceedingly rare; but frescoes by him exist in the Churches of S. Anastasia and S. Fermo Maggiore in Verona. They show great elegance and refinement. He was very skilful in the repre-

sentation of dogs, horses, and other animals.

The next painter of the school deserving special mention was Francesco Morone, who flourished at the end of the 15th century. He is seen in the public Gallery at Verona, and to great advantage in the decoration in fresco of the sacristy of the Church of S. Maria in Organo in that city. By a contemporary artist of considerable merit, Liberale, altar-pieces exist in the Veronese churches, and in the chapel of the Episcopal Palace three beautiful "predella" pictures are by him. Another contemporary painter was Bonsignori, by whom there is a remarkable altar-piece in the Church of S. Bernardino. The works of another painter, who lived at the end of the 15th and beginning of the 16th century—Carotto—are but little known out of Verona. He is best seen in the public Gallery, and especially in the Church of S. Fermo Maggiore.

Girolamo dai Libri is a master who is very characteristic of the school, introducing into his pictures festoons of flowers and fruit, orange and lemon-trees, and beautiful angels playing on musical instruments, and views of the castellated hills of Verona in his backgrounds. An excellent example of his bright and pleasing colouring is afforded by an altar-piece

in the Church of S. Giorgio in that city.

But the greatest painter of the Veronese School (Paolo Veronese must be placed amongst the Venetians) was unquestionably Paolo Morando—commonly called Cavazzola—in whom it culminated. His countrymen proudly style him "the Veronese Raphael," and he may be compared to the great Umbrian on account of his precocious genius and early death. His splendid picture of the 'Deposition of Christ from the Cross,' in the Verona Gallery, may be classed amongst the master-pieces of Italian painting, for its originality and its strength of colouring.

After Cavazzola the Veronese School declined. A series of painters of inferior merit, with the exception of Torbido, known as "il Moro," a powerful colourist, by whom there are excellent portraits, ended in Antonio Badile, the uncle and first teacher of Paolo Veronese, who, although to be classed amongst the great Venetian masters, shows the traces of his early education, which, to a certain extent, connect him with

the Veronese School.

The attention of the traveller and art-student should be next directed to the Venetian School of painting. Its early history is less well known than that of Verona. The names of a few painters of the 14th century, and even of an earlier period, have been preserved; but their works have no marked features, except that they show, more or less, an Oriental or Byzantine influence in the want of movement and expression in the

figures, in their defective composition, in their monotonous colouring, and in the prodigal use of gold. Examples of this early Venetian Art may be seen in the 'Coronation of the Virgin,' by Niccolò Semiticolo (1351) in the Venice Academy, and in a large altar-piece of later date by Fra Antonio da Negroponte in the Church of S. Francesco della Vigna.

The first painters to give a distinctive character to the Venetian School were the Vivarini—members of a family established in the Island of Murano in the first half of the 15th century. Associated with them was one Giovanni, who describes himself as a German (Alemannus), and who, from the peculiar type of face and delicate rosy colouring to be observed in pictures in part assigned to him, is conjectured to have belonged to the School of Cologne. The Vivarini were the first to free themselves from the Byzantine influence, and to give life-like expression and movement to their figures. It is probable that the works executed by Gentile da Fabriano and Pisanello in the Ducal Palace may have led to this change. The family produced in the middle of the 15th century two painters of remarkable merit—Bartolommeo and Luigi (or in the Venetian dialect, Alvise). Pictures by both are to be seen in the Venice Academy. But the painters who gave that development to Venetian Art, which placed it on a level with that of the greatest schools of Central Italy, and prepared the way for those colourists who are the glory of the Venetian School, belonged to the family of Bellini. Its founder, Jacopo Bellini, flourished in the early part of the 15th century. Few of his works have been preserved, the only one of importance being a much injured representation of the 'Crucifixion' on canvas, now in the public Gallery at Verona; but his drawings and sketches, of which a large collection exists in London and Paris, show that he was an artist of great vigour and originality. His two sons, Gentile and Giovanni, were both men of genius, and inherited the qualities of their father. Their works show no traces of the Byzantine manner; but are remarkable for grace and refinement, a fine sense of colour and dignified character and expression, qualities which specially mark the best period of Venetian painting. The great canvases with which Gentile decorated the Ducal Palace, and upon which his fame was founded, perished in the fire which destroyed a part of that edifice in 1577. 'The Procession of the Corpus Domini' in the Square of S. Mark, in which the church as it was in the 15th century is introduced, and the 'Miracle of the Relic of the True Cross,' highly interesting for the representation of Venetian architecture of the period, both in the Venice Academy, and 'The Sermon of St. Mark' in the Brera at Milan, although all three have suffered greatly from the restorer, "show his remarkable ability for treating historical subjects, his power of giving individuality of expression and action to the numerous figures he introduced into them, and of representing with correctness elaborate architectural backgrounds." †

Gentile's brother *Giovanni* was a painter of wider reputation, whose works, distinguished by their grace, their delightful colouring, and the pure and holy expression given to the Virgin, angels, and saints, are to be seen in several of the churches of Venice and in the Academy. One of the most noteworthy productions of the master is a picture representing the Doge Barbarigo, kneeling before the Madonna in the Church of S. Pietro Martire at Murano—still a splendid work, although greatly injured by the

[†] Kugler's 'Handbook of Painting—Italian Schools,' 5th edition, Part 1st, p. 306.
N. Italy.

restorer. Giovanni Bellini had numerous scholars and imitators of more or less merit—Basaiti, Catena, Rocco Marconi (observe his fine altar-piece in the Venice Academy), Bissolo, Benedetto Diana, and others—whose works frequently pass for those of the master, and may be best studied in Of Previtali, another of his followers, pictures may be seen in the Churches and Gallery of Bergamo. Two painters, upon whom he exercised considerable influence, deserve special notice—Carpaccio and Cima da Conegliano—both men of original powers and strong individuality, who are better represented in Venice than elsewhere. Carpaccio's principal works are the series of large pictures representing the history of S. Ursula in the Academy; that in the Church of S. Giorgio degli Schiavoni; and a great altar-piece in the Church of S. Vitale. They display his fertile and lively imagination and his skill in the delineation of character; they are, moreover, of the highest interest as representing the manners, dresses, and daily life of the Venetians in the 15th century. Cima da Conegliano was inferior to Carpaccio as a dramatic painter, and the subjects he treated were for the most part religious. But he had a fine sense of colour, the expression and action of his figures are generally agreeable and refined, and his treatment of landscape, and architecture in his backgrounds, and the accessories and details—such as variegated marbles, flowers, and fruits —are worthy of all praise. His altar-pieces in the Churches of S. Giovanni in Bragora and the Madonna dell' Orto in Venice, and in the public Gallery of Parma, are excellent examples of his best qualities as a painter. The influence of Giovanni Bellini may be traced in the works of another painter of eminent merit, principally known for his portraits—Antonello da Messina. Venice possesses no work of importance by him; but an example of his powers may be seen in the fine portrait of a poet crowned with laurel in the Municipal Museum at Milan.

The influence and teaching of the Bellini produced the two greatest colourists the world has seen—Giorgione and Titian. Authentic pictures by the former are exceedingly rare. An altar-piece by him, unfortunately much repainted, still exists in the Church of Castelfranco, his native town. In Venice only two of his works remain, the so-called 'Family of the Painter,' in the Gallery of the late Prince Giovanelli, and a picture, representing the legend of 'Daphne and Apollo,' almost entirely repainted, in the Manfredini Collection in the Seminario, adjoining the Church of the Salute. She is richer in the works of his great contemporary and fellow-student, Titian, although she has been despoiled of the portraits and easel-pictures by him, which once adorned the palaces of her patrician families. The progressive development and the decline of the painter may still be studied in the 'Christ bearing the Cross' in the Church of S. Rocco, and in 'The Man of Sorrows' in the 'Scuola' of the same name; in a small picture representing the Infant Christ between SS. Andrew and Catharine in the Church of SS. Ermagora and Fortunato (more generally known as S. Marcuola), and in an altar-picture in the Salute representing S. Mark enthroned—examples of his early, or Giorgionesque, manner; in his great altar-piece, in which he has introduced portraits of the Pesaro family, in the Church of the Frari, and 'The Assumption of the Virgin,' and the 'Presentation of the Virgin' (much over-painted) in the Academy—productions of his best period; and in the 'Baptist' and 'Pietà' in the same Gallery, the first painted when he was nearly eighty

years old, and the other left unfinished at his death at the great age of

ninety-nine years.

Bonifazio was another great colourist, who, although a native of Verona, practised his art at Venice, where his best works are still preserved. It must be remembered that there were two other painters of the name, and of the same family, whose productions are frequently assigned to the elder Bonifazio, by far the most able of the three, and by whom pictures of exquisite beauty, such as the 'Dives and Lazarus' and the Judgment of Solomon, are in the Venice Academy, and the 'Finding of Moses, long attributed to Giorgione, in the Brera. Two other remarkable colourists of the Venetian School were Paris Bordone and Palma Vecchio. By the former a truly splendid masterpiece—the Fisherman presenting the ring of S. Mark to the Doge in Council—is in the Academy; one of the finest works of Palma Vecchio is an altar-piece in the Church of S. Stefano at Verona. Of Tintoretto and Paolo Veronese, two of her greatest masters, Venice fortunately retains numerous works. The former is perhaps best represented in the 'Miracle of St. Mark' in the Academy, of marvellous force of colour, and singularly fine as a composition, and in the 'Bacchus and Ariadne' in the Ducal Palace. His versatility and extraordinary facility of execution are displayed in his series of paintings in the Scuola di San Rocco, and in the vast canvas with the 'Last Judgment' in the Ducal Palace. Of his contemporary Paolo Veronese, the best examples in North Italy are his many works at Venice in the Church of S. Sebastian; the 'Feast of the Levite' in the Academy; and the 'Rape of Europa' and the decorative pictures in the Palace of the Doges; his 'Supper of St. Gregory the Great' in the suppressed convent of Monte Berico at Vicenza; and several masterpieces in the public Gallery at Turin. With Pordenone, by whom there is a fine altar-piece in the Venice Academy, and some remarkable frescoes in the Church of Sta. Maria di Campagna at Piacenza, the list of the great Venetian painters may be concluded. After them the school rapidly declined, and the traveller will find little worthy of his attention, as works of art, in the historical subjects represented in the halls of the Ducal Palace. However, a painter of undoubted genius, who, had he lived at a more fortunate period than the latter half of the 18th century, might have revived the glories of Venetian Art, was Tiepolo, whose most important works are to be seen in Venice. He was distinguished as a painter in fresco, in which material he nearly approached Paolo Veronese—as is proved by the decoration of a hall in the Palazzo Labia and of the ceiling in the Church of the Gesuati. The best examples of his skill as a colourist are an altar-piece in the same church representing three female saints before the Virgin, and the ceiling of the Scuola del Carmine. Venetian art died out in Longhi, a skilful but monotonous painter of scenes of Venetian domestic life, in which the dress and manners of the Venetians of the last century are represented. To what a low degree it has sank may be judged by the collection of modern pictures in the Venice Academy.

Although the Veronese and Venetian Schools of painting were the most important and continuous in Northern Italy, almost every town in the territories of the Republic had its local school which produced distinguished painters. In Padua, Squarcione, more remarkable as a teacher than as an artist, trained his pupils upon casts and models from antique

sculpture. The result of his attempt to revive classic art is seen in the works of several painters of the 15th century who flourished in the north of the Peninsula, such as Marco Zoppo and Gregorio Schiavore. Among his scholars were the brothers Bellini and their relative Mantegna, a man of great originality and of consummate skill as a painter, who, unlike the Bellini, continued under the influence of his classic studies to the end of his career. In his frescoes in the Church of the Eremitani at Padua, and in those in the old Ducal Palace at Mantua, he introduced noble figures of classic form and dignity; other noteworthy works by him are to be found in the Venice Academy (a beautiful small easel-picture of St. George); in the Brera at Milan (an altar-piece of his early time); and in the Church of S. Zeno at Verona. The early works of Mantegna and of Giovanni Bellini bear se much resemblance to each other that they are frequently confounded. Examples of this may be seen in the Municipal (Correr) Museum at Venice.

Vicensa may boast of several able painters, who may be best studied in the local Museum. The principal of them was Bartolommeo Montagna, of whom works, remarkable for the grand and dignified treatment of the figures, by rich and powerful colouring, and by much poetical sentiment in the backgrounds, exist in the Church of the Santa Corona, and in the Santuario of Monte Berico at Vicenza; in the Berra, and in the Church of SS. Nazzaro and Celso, in Verona. In them may be traced

the influence of both Giovanni Bellini and Mantegna.

Bergame and Brescia, during the most flourishing period of Venetian Art, produced several painters of eminence, whose great qualities may be best appreciated by a study of their works in their native cities. Amongst them may be specially noticed Lorenzo Lotto, a brilliant colourist, endowed with a highly poetical imagination and a lively fancy; Moretto of Brescia, whose splendid altar-pieces adorn the churches of that city; Savoldo, who has been rarely exceeded in the poetical rendering of landscape, and whose sense of colour was singularly original (see a fine example in the Brera); Romanino, who in an altar-picture, now in the public Gallery of Padua, almost rivals Giorgione in depth and richness of colour; and, lastly, Morone, more celebrated for his portraits than for works of imagination, in which he was far from successful.

In Lombardy, beyond the confines of the Venetian territories, several schools of painting existed in the 15th, 16th, and 17th centuries; the most interesting and important was that of Kilan. Although Leonardo da Vinci settled in this city, and exercised no little influence upon its art. and Bazzi commenced his artistic career there, both these painters properly belong to Central Italy. Of the first all that remains in Milan, with the exception of a few sketches and studies, is the immortal wallpainting of 'The Last Supper'—a mere wreck from the effects of time and ill-treatment. Of Bazzi, who in his youth was under the influence of Leonardo, nothing exists in Lombardy. The true founder of the Milanese School was Vincenzo Foppa, by whom part of a fresco, 'the Martyrdom of St. Sebastian, of original treatment, and showing much knowledge of form and power of expression, is preserved in the Brera. From his school came two distinguished painters—Bramantino, who may be best studied in frescoes by him in the same collection, and Ambrogio da Fossano. better known as Borgognone, whose works, characterised by their religious feeling and delicate alivery colouring, are chiefly to be seen in the Certosa

of Pavia, and in the Galleries and Churches of Milan,

But the painter who holds the foremost place in the Milanese School. and who was most influenced by Leonardo, was Bernardino Luini, whose genius has been tardily recognised beyond the Alps, and whose works were at one time usually attributed to the great Tuscan. For purity, grace, spiritual expression, and exquisite delicacy of colour, his best pictures, whether in oil or fresco, take the very highest rank. Milan is rich in them. The interior of the Church of S. Maurizio, usually known as the "Monastero Maggiore," is covered with frescoes by him and his scholars. The Brera and the Poldi-Pezzoli Gallery contain many delightful examples of his easel-pictures. A fine alter-piece by him may be seen in the Church of Legnano, a small town near Milan; and he executed frescoes of great delicacy and beauty in the Church at Saronno, also in the vicinity of Milan, where he was employed in conjunction with Gaudenzio Ferrari, another Lombard painter of great and original powers, whose principal works, in oil and fresco, are to be seen there and at Varallo.

Luini had many contemporaries, who, like him, were under the influence of Leonardo. Amongst them may be mentioned Andrea Solario, of whom an exquisite small picture is in the Poldi-Pezzoli Collection at Milan; Beltraffio, a vigorous and original painter; Cesare da Sesto, and Giovanni Pedrini, or Giampietrino, all men of considerable powers, whose works may be best studied in the Galleries of the Lombard capital. The Milanese School may be said to have died out in the feeble imitators of Luini and Gaudenzio Ferrari.

Carlo Crivelli, a quaint but original and highly-gifted painter, holds an exceptional place in the history of Art. He came from the Venetian School, but struck out a line of his own. Some of his best works, which are distinguished by the extraordinary beauty of the details, such as fruits, flowers, and marbles of divers colours, but, at the same time, by a certain grotesqueness, will be found in the Brera. He was chiefly employed in the March of Ancona, where he had several imitators.

A notice of the painters of the North Italian Schools would not be complete without the mention of those of Ferrara, Bologna, and Parma. The true founder of that of Ferrara was Cosimo Tura, born about 1420, a painter of great energy and originality, an able draughtsman, but rude and even archaic in his forms. His contemporary, Francesco Cossa, was even more powerful and massive in his representations of the human figure. A remarkable example of his vigorous treatment of it may be seen in a picture in the public Gallery of Bologne, representing the Virgin and Child with Saints, and a kneeling figure of the Donor. Another contemporary painter was Ercole Roberti de Grandi, who nearly approached Mantegna in grandeur of conception and in the classic treatment of his figures. Whilst works by Cosimo Tura, and Francesco Cossa still exist in Ferrara, amongst them the much damaged frescoes in the Schifanoia Palace, none by Ercole Roberti are to be found in his native city. most interesting and accomplished master of the school was Lorenzo Costa, whose graceful figures and the charm of whose landscape backgrounds, give him a high place among the Italian painters of the 16th century. To him, it would appear, Francia, the ornament of the Bolognese School, owed his great excellence as a painter. The works of both are best seen in the public Galleries and Churches of Bologna and Ferrara. The fine frescoes in the Church of S. Cecilia, in the former city, will furnish almost a complete history of the School, to which also belongs *Dosso Dossi*, a powerful and brilliant colourist, by whom there is a magnificent altarpiece in the Pinacoteca at Ferrara.

In connection with the School of Parma it is scarcely necessary to do more than mention Correggio, who, according to an eminent writer on art, derived his manner from a Ferrarese teacher. The public Gallery of that city contains some of the most important works of this great colourist and master of chiaroscuro, and his marvellous skill as a painter in fresco

is shown in the convent of S. Paolo and in the Duomo.

For a full and complete notice of the Schools of North Italy the traveller is referred to the 6th edition of Kugler's 'Handbook of Painting—the Italian Schools.'

HISTORICAL AND TOPOGRAPHICAL SKETCHES OF THE DIVISIONS OF NORTH ITALY.

By a most surprising series of events occurring within the space of a few years, Italy ceased to be merely a geographical expression. The country is no longer divided into fragments, each with its petty sovereign of Pope, or King, or Duke; and no longer are some of the fairest parts in the possession of a detested foreign power. With regard to that section of Italy which falls within the scope of this volume, the old divisions of Piedmont, Lombardy, &c., have much less importance than they formerly possessed; but they have still more than an historical interest, and the traveller will probably desire some such information respecting them as is comprised within the following brief notes.

PIEDMONT AND SARDINIAN LOMBARDY.

TERRITORY .- GOVERNMENT .- What Frederick said of Prussia, that it was made up of pièces rapportées, was particularly applicable to the continental dominions of the King of Sardinia. On the Italian side of the Alps, the following were the component parts, united under the authority of the house of Savoy:—Piedmont proper, the nucleus of the kingdom, gained from the Counts of Provence, by Peter, Count of Savoy, in 1220, and inherited from the Marchioness Adelaide, and subsequently an Imperial donation. The Marquisate of Susa, which, at an earlier period, included the greater part of Piedmont, but which was afterwards confined to narrower bounds. The Principality of Carignano, a modern dis-memberment of the Marquisate of Susa. The Marquisate of Ivrea, ceded to Savoy by the Emperors Frederick II. in 1248, and Henry VII. in 1313. The small Marquisate of Ceva, at the foot of the Apennines. The Lordship of Vercelli, which, after several changes of masters, was ceded by Milan to Savoy in 1427. The County of Asti, ceded by Charles V. to Duke Charles IV. in 1531. The Marquisate of Saluzzo, long contested by the French, and, though cutting into the heart of Piedmont, not fully acquired by the Dukes of Savoy till 1588. The Duchy of Montferrat, obtained by the Dukes of Savoy in 1630; Val Sesia from the Emperor Leopold in 1703; the County of Arona and the Province of Domo d'Ossola in 1743 by the treaty of Worms. Several dismemberments of the Duchy of Milan, namely, the Provinces of Alessandria, Tortona, and Novara, with the Lomellina, in 1736; the Oltre Po Pavese in 1743, subsequently of the vine in Piedmont, with the grain crops, and the silkworms, the most

important of the agricultural productions of the country.

The nature of the agricultural produce consumed for food varies in different parts of the country. In the towns wheat is extensively used. The inhabitants of the plains and low hills of Piedmont consume at least as much Indian corn and rye as wheat. In the Alpine valleys wheat is an article of luxury, and Indian corn, potatoes, rye, and buckwheat are the food of the great majority of the inhabitants. In the Apennines and the hills of Montferrat and Susa chestnuts form an important article of sustenance; and lastly, rice, produced in large quantity in the provinces of Vercelli and Novara, is consumed in the country, and exported beyond the Alps.

The Piedmontese peasantry are strong and well-built, very active and industrious, and form excellent soldiers; and, in the rural districts, are very simple and honest. The Roman Catholic religion is the established and dominant creed everywhere, except in the Valle del Pellica. After the accession of the grandfather of the present sovereign the Protestants ceased to be persecuted; and they have been permitted to erect churches at Turin and other cities, towards which the Government

has contributed.

LOMBARDY.

TERRITORY.—The ancient kingdom possessed by the Longobardi, or Longbeards, extended from the Apennines and the Po to the Alps, excepting Venice and some few border districts. From this great and opulent territory large portions were acquired at various times by the Venetians, constituting nearly half of their inland dominions. A considerable portion was taken by the Dukes of Savoy on the W. Mantua, Modena, Parma, Piacenza, Guastalla, all were dismembered from Lombardy, and erected into Imperial or Papal fiefs. The Swiss appropriated the Valtellina; and the Italian Balliages of Switzerland, now the canton Ticino (which still retains so many features of ancient Lombardy), resulted from this acquisition. The republic of Milan became subject to the lordship of Matteo Visconti I. in 1288. The Visconti gained a great extent of territory which had belonged to the other Lombard republics; and their domains were erected into the "Duchy of Milan" by the Emperor Sigismund, in 1395. Milan, when acquired by the Spanish branch of the House of Austria, was thus reduced within comparatively narrow bounds. The treaty of Vienna, in 1814, restored to Austria all the possessions enjoyed by that house before the wars arising out of the French revolution, and also gave a great deal more—Venice, and the whole of the Venetian mainland, the Valtellina, and some smaller districts. These possessions were erected into a distinct kingdom, which continued in the possession of Austria until 1859, when Lombardy was ceded to France by the treaties of Villafranca and Zurich, after the disastrous campaign of that year, and by France transferred to the kingdom of Italy.

Lombardy contains the Provinces of Bergamo, Brescia, Como, Cremona,

Mantua, Milan, Sondrio, and Pavia—in which is now included the district of the Lomellina, transferred from Piedmont.

NATURE OF THE COUNTRY.—AGRICULTURE.—PRODUCTIONS.—In the earliest times of the history of Italy, the whole of that rich country which now bears the name of Lombardy was possessed by the ancient and powerful nation of the Tuscans. Subsequently numerous hordes from Gaul poured successively over the Alps into Italy, and by degrees drove the Tuscans from these fertile plains. At about the beginning of the second century before Christ it became a Roman province. Large tracts of country, which, from being swampy or covered with forests, were uninhabited and unfit for cultivation, were now drained and levelled, and the whole assumed an appearance of prosperity and opulence which was not surpassed by any part of the Empire. The splendour of Verona may be traced in its remains: vet Verona was less celebrated than Padua, Milan, or Ravenna. But from the reign of Tiberius the decay of agriculture was felt in Italy. In the division and decline of the Empire the country was exhausted by war, famine, and pestilence. St. Ambrose has deplored the ruin of a populous region, which had been once adorned with the flourishing cities of Bologna, Modena, Regium, and Placentia. The barbarians who took possession of Italy on the fall of the Western Empire were compelled by necessity to turn their attention to agriculture, which had been long in such a state of depression, that the country could not furnish the imposts on which the pay of the soldier depended, nor even a certain supply of the necessaries of life. After the occupation of Northern Italy by the Lombards, and the restoration of a tolerable degree of security and quiet, agriculture gradually improved. In spite of the constant warfare of the neighbouring cities during the existence of the Italian republics, both the towns and country advanced in population and wealth. Though the greatest territorial improvement of Lombardy took place, perhaps, at an era rather posterior to that of her republican government, yet from this it primarily sprang, owing to the perpetual demand upon the fertility of the earth by an increasing population. The rich Lombard plains, still more fertilised by irrigation, became a garden, and agriculture seems to have reached the excellence which it still retains. Though Lombardy was extremely populous in the thirteenth and fourteenth centuries, she exported large quantities of corn. Many canals were cut: the Naviglio Grande was commenced in 1177, and completed in 1272; that of Pavia, though only recently brought into its present complete state, was begun in 1359; that which runs through Milan, in 1440, and finished in 1497; those of Bereguardo and the Martesana were begun in 1457; and that of Paderno in 1518. These canals, and the general character of the land, give to the districts of the plain a considerable similarity to Flanders.

Modern Lombardy is confined on the west by the Canton of Ticino and the Italian Provinces of Novara and Alessandria (Piedmont); on the east by the Mincio and the Province of Rovigo. The region is separated on the north from Switzerland by the wall of the Alps, and, on the south, is bounded by the river Po, which separates Lombardy from the Provinces of Piacenza, Parma, and Modena. The territory contains 23,377.74 square kilometres, of which about 10,399.54 are mountains and hill, and 12,978.20 plain land. The total population, in 1885, amounted to

3,838,360.

four inches wide, open one inch below the surface of the water, which, with its pressure, determines a given velocity. The value of a property depends on the command, the conveniency, and the goodness of the water. Hence the distribution of the waters is the object of local statutes, of diligent care and keeping.

The best irrigation is that in the lands about Milan, Lodi, and Pavia. In the country between Milan, Lodi, and Pavia, the cheese called in

the country Grana, and by us Parmesan, is made.

In the eastern part of Lodi and Crema flax is largely cultivated, and exported to foreign countries by way of Venice and Genoa. For various reasons, partly on account of the change in the climate of Italy, the cultivation of rice is on the decrease. The summers are not sufficiently hot, and the temperature at that season, formerly constant, has become variable.

Lombardy is a highly industrial region, and its manufactures include silk (especially at Como), cotton yarns and stuffs, wool, flax and hemp,

furniture, paper, and leather.

In the more elevated parts of the Cremonese country, where irrigation is impossible, the cultivation of various kinds of grain, flax, mulberry-trees, and the vine is followed. In the low parts, along the Po, towards

Casal Maggiore, wine is the principal production.

The inhabitants of the low country are less inclined to be industrious, or to engage in commerce, than those of the upper. Hence in the lower countries manufacturing industry is greatly restricted. Nevertheless, in the Cremonese territory much linen is manufactured about Viadana; and at Pralboino, in the Province of Brescia.

The rich cheese called Stracchino is made from cream and unskimmed cow's milk. The best is produced about Gorgonzola, 12 m. E. of

Milar

Masserie (farms).—The average size of the tenancies in the mountain and hill districts and non-irrigated plain is from 2 to 12 hectares. The general system of tenures in these territories is the metayer (mezzadria, masseria, or colonia), or a modification thereof. One of these modifications is the corn rent, which prevails in the Upper Milanese and the district of Como. The grapes and cocoons are divided "a mezzadria," the money rent for the house and the "appendizi" are the same, but the immediate products of the soil are subjected to a fixed rent in kind, generally wheat. The modifications of this system of tenancy are innumerable.

In Lombardy the true mezzadria seems only to be preserved in the

Province of Bergamo.

It does not appear that rent is always paid for the house, except in the most fertile districts, with, in most cases, a rent for the meadow land attached to the farm. The appendixi mentioned above, also called onoranze, consists generally of fresh eggs, chickens, &c., which the metayer agrees to give to the Lombard, with so many days' labour or carriage of material, if required, either gratis or at a fixed rate. These dues are sometimes commuted for a payment in money.

silk.—The following statistics of the average annual yield of cocoons in Italy, and comparative yield of raw silk, must be taken as only approxi-

mation :--

							Cocoons.	Raw Silk.
Piedmont . Lombardy Venetia . Rest of Italy				:		:	 Kilograms. 6,744,521 15,500,303 8,250,030 8,581,244	Kilograms, 501,235 1,122,011 600,212 754,603
	Tota	l Ki	il.		•		39,076,098	2,978,061

As to value, taking It. lire 3.75 for a kilogram of cocoons, and It. lire 47 as the approximate value of a kilogram of raw silk in 1889, some idea

might be arrived at, but it would only be approximation.

Silkworm grain is hatched about end of April and beginning of May. The spring season begins in June, some days before the crop is all gathered in, and is carried on generally till the end of November. As a rule the largest filatures never stop work, except for two or three weeks at the end of the year, but in some years they close early in October, and only a few re-open in April. The small mills have in great part disappeared. The modern filatures are generally large, and are all worked by steam, though the motive-power may in some cases be water.

The culture of the mulberry and the rearing of the silkworm have, in commercial value, become the most important branch of Lombard industry. The white mulberry grows chiefly in rows, surrounding grounds under other cultivation, over a great extent of Lombardy. In most places it is pollarded, in a dwarf thickly-leaved tree. When allowed to grow

naturally it attains a tolerable size.

FINE ARTS.—Of ancient sculpture little has been found in Lombardy, except at Brescia. The reliefs of the Porta Romana, at Milan, executed about the year 1169, immediately after the rebuilding of the city, are a striking specimen. About a hundred years afterwards sculpture produced a class of figures almost peculiar to Lombardy. These are frequently colossal, of lions and other animals, supporting the pillars of the portals of the churches, or sepulchral urns. In the fourteenth century several Tuscan sculptors were called in; but there appear to have been also many Lombards, though few of their names have been preserved, as they do not seem to have adopted the custom, so much practised in other parts of Italy, of inscribing them upon their works. The records of the Certosa of Pavia, begun in 1473, suddenly afford us ample information respecting the artists employed upon that splendid building—Amedeo, Brioschi, Ettore d'Alba, Stefano, Battista, and Paolo da Sesto, Nava, Agrate, Fusina, Solari, and others; but without giving us the means of distinguishing, at least in this building, the parts upon which they were severally employed. They have, however, one uniform character-extraordinary delicacy of finish in the details and a pictorial management of their figures in relief; so that it seems as if the works of Mantegna, or Pietro Perugino, were transferred to marble. Many of these sculptors were also architects; and in estimating the works of this school it must be recollected that sculpture was seldom used by them as a detached ornament, but was always attached to some architectural structure.

The pride, however, of Lombard sculpture is Agostino Busti, also called Bambaja (1490-1548), by whom the cinquecento style, or that of the Renaissance, was carried to perfection. The minute ornaments in which he excelled are usually arabesques of elegant invention, intermixed with fanciful ornament—animals, weapons, pieces of armour, flowers, insects. Brambilla, who worked some time before the death of Busti, has much of his character. The colossal terms of the Doctors of the Church in Milan Cathedral, supporting one of the great pulpits, are by him: his minuter ornaments are scarcely inferior to those of Busti. Most of the workmen and artists employed upon the Cathedral of Milan were from the neighbourhood of Como, where the profession has been hereditary in families from the time of the Lombards. In recent times Marchesi, Monti, Magni, and Vela have given a well-deserved reputation to the Milanese school of sculpture.

In mediæval architecture Lombardy offers much, both in civil and ecolesiastical buildings. The town-halls are interesting: they usually stand upon open arches; and above is the *Ringhiera*, or balcony, from which the magistrates proclaimed the laws and addressed the people.

Military architecture also exists in great variety—the rude towers of the periods of Queen Theodolinda or King Berengarius; the castellated palace of the Signori, in the ages of the Italian republics; and the regular fortifications which, invented in Italy, have become universal throughout Europe.

The earlier Lombard churches exhibit a very peculiar character, allied to that which we find in many of those of Germany, especially near the Rhine. It is very marked, and will be found to exist in almost every structure of that class. Of pointed architecture there are two distinct styles: the one simple, and bearing much analogy to the Italian Gothic of Tuscany; the other florid or highly ornamented, and introduced from Germany: to the latter belongs the Duomo of Milan.

Many of the Gothic and some of the cinquecento buildings are moulded brick, to which are added terra-cotta reliefs. This kind of work has been carried to a degree of excellence which can only be appreciated in Lombardy, "the great country of brick," as Thomas Hope styled it. The colour is a shade lighter than that of our Tudor buildings; the durability of the material is such as to be nearly as lasting as marble. It was during the fifteenth and sixteenth centuries that the art of terra-cotta attained its greatest development—that is, during the prevalence of the Renaissance style, "as noble monuments both sacred and profane attest. From the most celebrated architects who flourished along with Luca della Robbia, that pre-eminent modeller in terra-cotta, down to the period of the Renaissance, ceramic ornament invariably entered into designs for buildings." -Gruner.† In the style of the Renaissance Lombardy excels. works of Bramante and Solari are full of imagination and effect. In later times Palladio had comparatively little influence; in civil architecture, the palaces of Milan, Pavia, and Cremona, are inferior to those of Vicenza and Genoa. At present the most eminent architects have been formed. either directly or indirectly, by the French and Roman Schools.

+ See 'The Marble'and Brick Architecture of North Italy during the Middle Ages,' by G. E. Street, 1 vol. Svo., 2nd ed. 1874; and 'The Brick and Terra-cotta Buildings of North Italy, 12th to 18th Centuries,' by Lewis Gruner. 1866.

In the middle ages Lombardy was the great instructress of Christendom in civil law and in medicine; and in modern times science has been cultivated here with success; while, in imaginative literature, *Monti* was one of the most elegant of modern Italian poets, and the name of *Manzoni* is an honour, not only to Lombardy, but to the Italian tongue, His historical novel, the Promessi Sposi, should be in the traveller's hands in his excursions in and about Milan. It is a real guide-book, both to the scenery and the history of that lovely land.

THE RIVIERA AND GENOA.

Political Changes.—Character of the Country.—At the beginning of the present century the dominions of Sardinia on this coast consisted of the county of Nice (ceded to France by the Treaty of March 24, 1860), the principality of Oneglia, and some smaller districts; the remainder belonged to the republic of Genoa. The "imperial fiefs" in the interior were small feudal sovereignties; but they all belonged to Genoese nobles, and, though by law subject to the empire, still, politically speaking, they had no independent existence, and had become mere private domains. After the transitory duration of the Ligurian republic (1797), the whole was incorporated with the French Empire (1805). The Congress of Vienna transferred it to the King of Sardinia; and the House of Savoy thus not only regained their old possessions, but also obtained the territories for which they had more than once struggled. A nominal existence had been given to the "duchy of Genoa," and the title of duke was taken by the sovereign; but the whole was politically united to the rest of the Sardinian states, though very distinct in its physical features and the national character of its population. Between the Var, fixed in the time of Augustus as the boundary of Italy on the W., and the Magra, the ancient boundary of Tuscany, the greater part of this territory is situated. A small district beyond the Magra, won by the Genoese from their ancient rivals of Lucca, and composing a part of the Tuscan Lunigiana, was retained by the Sardinian monarch as the successor of the republic.

The country is a continued series of mountain ridges, valleys, and ravines, formed by the spurs of the Maritime Alps and the Apennines. The breadth of the district, which is now denominated "Maritime Liguria," varies (always supposing the cantral ridge of the Maritime Alps and Apennines to form its N. limit) from 25 m. at Nice, to 5 m. between Arenzano and Voltri, where the latter chain (at Monte Reiss) approaches nearest to the shores of the Mediterranean. The climate is most agreeable, the atmosphere remarkable for its transparency and purity. In several of the districts on the seaside, which are protected from the N. and N.E. winds, the thermometer rarely falls below freezing-point; and hence the singular beauty of the vegetation, in which the botany of the temperate zone of the southern coasts of Europe, and of the northern coasts of Africa, is combined with that of warmer regions. When the ravines epen into the mountains the sharp wind occasionally penetrates, and sometimes the winters are severe; but the olive rarely suffers, and this affords a test of

N. Italy.

the mildness of the climate. The transient variations of temperature, or perhaps some less perceptible cause, render pulmonary complaints common amongst the inhabitants of the Riviera; and the foreign invalid who resorts hither in search of health finds the natives mowed down by the disease from which he seeks to fly. The mountains abound in valuable marbles, furnishing many of those with which the palaces of Genoa are adorned. Liguria consists of the Provinces of Genoa and Porto Maurizio,

and has a population of 919,185.

AGRICULTURE.—Towns.—The special shelter afforded by the mountains to the terrace or strip at their base running along the Mediterranean shore produces a climate such as is not found again until you reach the latitude of Naples, Palermo, and Alicante. The consequence is that not only wheat, vines, and maize flourish, but orauges, lemons, aloes, and cactuses grow in the open air; while the date-palm occurs not only singly, but at Bordighera in large groves. The chief source of wealth, however, is the olive, which is the prevailing tree, and is cultivated with great care. It requires assiduous watering and trenching to let in air to the roots, and once a year receives a manuring with old rags, of which the traveller becomes aware through the foul smell which fills the air at such times.

The towns along the Mediterranean, from the Var to Genoa, forming the Riviera di Ponente, appear strikingly picturesque and beautiful from the sea; but, on entering them, with the exception of those which strangers have enriched, dirt and discomfort, windows without glass, a want of all that we consider convenient within doors, dilapidation and a general absence of completeness without and within, are their ordinary charac-

teristics. Improvement is, however, making advances.

The chief ports are Spezia, Genoa, Savona, and Porto Maurizio.

Roads.—At the beginning of the present century there were only two roads practicable for carriages, and those but indifferent—the road from Nice to Turin by the Col di Tenda, and that from Alessandria to Genoa over the Pass of La Bocchetta; all the others were mountain paths, some of which could not be crossed, even on mules. The Cornice road which connects France with Central Italy was planned and executed as far as Mentone by Napoleon I., but was completed by the Sardinian Government, together with many other carriage-roads by which the traffic of the country is carried on, and to which its rapid improvement is to be in part

attributed.

Character of the Population.—The Ligurian tribes were amongst the last of the inhabitants of Italy incorporated in the Roman Empire. We are not acquainted with the government and constitution of the people prior to that event; it seems probable, however, that, being Celts, they constituted a confederacy of clans and tribes bound by their own laws and customs, but not acknowledging any common head or superior. Having allied themselves to the Carthaginians, the Romans, after the second Punic war, assailed them with eighty years' hostility, and they were for a time rendered obedient; yet they were not finally subjugated until conquered by Augustus, who commemorated his triumph by the remarkable trophy of which the ruins are still existing at Turbia. By him—or, at least, during his reign—the Alps became the limits of Italy. But this conquest did not break up the nationality, nor indeed the government, of the Ligurian states. They continued to retain their identity, though under

Roman supremacy; and this corporate succession (as in the large cities of the south of France) was continued, in a great measure, until the great European revolution of the nineteenth century. Thus Noli, Savona, Albenga, San Remo, Porto Maurizio, and Ventimiglia, were rather the allies than the subjects of Genoa; and even much smaller communities enjoyed a species of independence. The inhabitants of this coast possess a very decided national character, and present all the physical characteristics of a pure and unaltered race, excepting at Genoa, where there appears to have been a considerable mixture of Lombard blood.

From the earliest period the Ligurians have been a nation of sailors and merchants. Mago the Carthaginian reduced the city of Genoa B.O. 205. The ancestors of Doria and of Columbus were distinguished by their aptness for maritime enterprise. In the middle ages Genoa alone vied with Venice; and at the present day she has recovered her ancient commercial

prosperity, and far surpasses her rival of the Adriatic.

First Arrs.—Little is known respecting the arts of Genoa in the middle ages. There are Roman remains at Cimies, near Nice; others exist at Turbia, at Ventimiglia, and at Albenga; but the ancient masters of the world have left few traces of their domination in Ligaria. The "Gothic" architecture of the country is of a peculiar character, and, in Genoa at least, exhibits more orientalism than perhaps in any other part of W. Europe. But, in the sixteenth century, architecture burst out in Genoa with splendour. The palaces of Genoa exhibit fine specimens of domestic architecture. Galeazzo Alessi (1500-1572), by whom the best of them were designed, gave the impulse which continued till the last century, when the art declined, giving way to extravagant decoration.

VENETIA

The Veneti, a race of uncertain origin, but probably not Italian, planted themselves in very early times as colonists, not upon the Islands of the Adriatic, but upon the main land. For purposes of defence against their enemies they formed an alliance with Rome, and upon the conquest of the Cisalpine Gauls became included under the Roman dominions. Their chief towns were Patavium (Padua), Altinum, near Torcello, and Aquileia; but in the fifth century, all of these having been overrun and almost destroyed by Goths and Lombards, the entire population migrated for safety to the Islands of the Lagoons, using as a harbour for their shipping the port of Malamocco. The chief of these Islands were Torcello, Mazzorbo, Burano, and S. Erasmo; the seat of government was first at Heracleia, afterwards at Malamocco, and was removed to the Rivo-alto, the nucleus of Venice, at the commencement of the ninth century. The following List of Doges, with a brief allusion to the most prominent events of their time, will herve as a short summary of Venetian history.

A.D.	Names of the Doges.	Principal Events.	A.D.	Names of the Doges.	Principal Events.
697	Paolo Lucio	Seat of the govern-	888	Pietro Tribuno	Beats the Hunga-
	Anafesto	ment in Heraclea. The Doge makes a treaty with Luitprand, king	912	Orso II. Parte- cipazio	Abdicates and retires into a cloister.
717	Marco Tegali-	of the Lombards.	932	Pietro II. Can- díano Pietro Parte-	
726	Orso Ipato	Restores to his king-	100	cipazio	n
		dom the Exarch of Ra- venna, whom Luit- prand had expelled. Is killed in a popular tumult.	942	Pietro III. Can- diano	Rape of the brides. The Narentines are brought under tribute. Interpal divisions. The Doge's son revolts and
737	Interregnum of 5 years		959	Pietro IV. Can-	is obliged to fly. Is made Doge by a
742	Teodato Ipato	Resides at Malamoc- co. Deposed and de- prived of his sight.	-	diano	faction while in exile. Imbitters the populace by acts of violence, and
755	Galla Gaulo				is killed in an insur-
756	Domenico Mo- negario	Governs in conjunc- tion with two Tribunes. Is deposed.			rection. Conflagration of St. Mark's Church and the Ducal Palace.
764	Maurizio Gal- baio	His son Giovanni co- regent. Venice sends auxiliaries to Charle-	976	Pietro I. Or- seole (the saint)	Abdicates to become a monk.
	5.4	magne against Pavia. Fall of the kingdom of		Vitale Candi-	Enters a cloister.
779	Giovanni Gal- baio	the Lombards. Governs with his son Maurizio. Throws the patriarch of Grado from the top of a tower.	979	Memmo .	Family feud of the Caloprini and Morosini. The Emperor Otto II, besieges Venice. The Doge is deposed and
		Civil war and deposi- tion of the Doge.	991	Pietro II. Or-	dies. Istria and Dalmatia
804	Obelerio Ante- noreo	Governs with his brother Beato. War with Pipin, King of Italy. The Doge and		seolo	conquered. The Sara- cens defeated at Bari. Extension of com- merce. Emp. Otto III.
810	Agnello Parte- cipazio	his brother deposed. Governs with his two sons, and removes the seat of government to Rialto. The city of	1009	Ottone Orseolo	in Venice. War with Croatis and the Patriarch of Aquileja. The Doge
		Venice is founded and	1026	Pietro Centra-	deposed. Is deposed.
827	Giustiniano Partecipazio	Acquisition of the relics of St. Mark the	1032	Domenico Fla- banico	His opponent, Dom. Orseolo, after ineffec-
829	Giovanni I. Partecipazio	Evangelist. Building of the Church of St. Mark's. The Doge is deposed			tual efforts to gain the throne, is banished. System of co-regents disused. No Doge is
837	Pietro Trado- nico	and banished. Unfortunate campaign against the Saracens in Apulia and	A		permitted to name, his successor. Ecclesiasti- cal synod in the Church of St. Mark's.
		Calabria. The Doge is assassinated on his way to the Church of S. Zaccaria.	1043	Domenico Con- tarini	The rebellious city of Zara is chastised. The Normans are beaten in Apulia.
864	Orso I. Parte- cipazio	War with the Naren- tines and Saracens.	1070	Domenico Selvo	The embellishment of St. Mark's is com-
881	Giovanni II.	Battle at Comacchi.	2	- 19 1	menced. Seven years war with Robert Guis- card and the Normans.
887	Pietro I. Can- diano	Falls in battle with the pirates of Narenta.		Vitale Fallero	Commencement of the Crusades.

A.D.	Names of the Doges.	Principal Events.	A.D.	Names of the Doges.	Principal Events.
1102	Vitale I. Mi- chele. Ordelafo Fa- liero	First Venetian fleet for the liberation of the Holy Land. Battle with the Pisans at Rhodes. Another war with the Normans in Calabria. New preparations for the conquest of the conquest of the conquest of the conduction of the log Land. The Doge embarks with a hun-	1206	Pietro Ziani .	The Doge at the head of the Crusaders, storms Constantinople. Division of the Greo-Latin Empire. Venice enriched with treasures of art (the bronze horses, etc.). Re-conquest of Corfu. Restlesmess of the Candiotes. Occupation
1117	Domenico Mi- chela	dred sail to take the Ptolemaic port. Great configgration in Venice. Defection of Zara. Battle with the Hungarians. The Doge dies sword in hand. Captures the coast cities of Syria, and marches triumphantly into Jerusalem. Plundering several islands in the Archipelago.	1229	Jacopo Tiepolo	of Modo, Coro, Athena, Negroponte, etc. Can- dia colonised. New crusade. Battle with the Genoses in Syria. The Dogo abdicates. Rebellion in Candia. War with John Vata- cius, Emperor of Nicasa. Expeditions in support of the Pope against the Emperor Frederick III. Exse-
1130	Pietro Polani	Abdicates (1129) and dies in the cloisters of 8. Giorgio (1130). War with Padua and league with the Greeks against Roger, King of	1249	Marino Moro-	lino, Tyrant of Padua, defeated. The Doge forms a code of laws, and abdicates.
1148	Domenico Mo- resini	Sicily. Peace and treaty of commerce with the	1253	Rainiero Zeno	Ten years naval war with Genoa. Victories on the Syrian coast and at Trapani. Michael
1156	Vitale IL. Mi- chele	King of Sicily. The patriarch of Aquileja defeated. The Greek Emperor Manuel	1268	Lorenno Tie-	at Trapani. Michael Palsologus occupies Constantinople. War with Bologna
:	Sebastiano Zi- ani	seises Venetian mer- chant ships. Unsuc- cessful campaign against him. The Doge is killed in an outbreak of the people. Besieges Anoona, and allies himself with the German Emperor against the league of the Lombard States.	1275 1280	polo Jacopo Conta- rini Giovanni Dan- dolo Pietro Grade- nigo	about ship toils. Revolt in Istria, Expedition against Ancona, Earthquake and inundation in Venice. First golden ducats coined (1284). Papal interdict. War with Genoa. Capture of Caffa on the
1120	Same - 1000 / 1	Sides with the Pope in bis quarrel with the Emperor. Meeting of the Emperor Frederic I. and the Pope Alexander III. in Venice. The Pope confirms the Republic in its eternal dominion of the sea. Volunteer expeditions against the rebels of Zara. Ptolemy conquered by Saladin. New expedition to Syria. The Doge abditions of Trieste dre-conquest of Trieste dre-conquest of Trieste dre-conquest of Zara.		darino Giorgio	Black Sea. The abolition of the old laws of election makes Venice an aristocratic Republic (1297). Origin of the Golden Book. Defeat at Cursola. Peace with Genoa. Marino Bocconio's conspiracy (1300). War with the Pope about Ferrara. Venice is excommunicated. Conspiracy of quirini-Tiepolo and establishment of the Council of T. (1319).

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1312	Giovanni So-	The rebellious Dal- matian cities are again	1400	Michole-Steno	Defeatiof the Genome at Sapienza (1463).
		reduced. Clement V. removes the bann. Commercial prosperity			Battle with Francesco da Carrara. Taking of Padua (1405). War
		and industry. Embellishment of the city and enlargement of the		•	with Sigismund, king of the Hungarians, and with the Patriarch of
1329	Francesco Dan-	Arsenal. Expedition against	1414	Pemmeso Mu-	Aquileja (1409). Naval victory over
	delo	the Turks. War with Mastino della Scala. Venice acquires Tre-		rodni	the Turks at Gallipoli. Conquests in Dalmatia and Friuli. Amidst
1339	Bartolomeo Gradenigo	viso and Bassano.			continual wars Venice increases in might and prosperity.
1343	Andres Dan-	Revolt in Candia. Zara, supported by the Hungarians, rebels,	1428	Francesco Fo- scari	Salonichi and Patras acquired. War with Filippo Visconti. Bres-
		and is again subdued. Commerce with the Emperor of Tartary.			cia and Bergamo are
		Emperor of Tartary. Pest and earthquake in Venice (1347). War with Genoa. Petrarch			ecuted (1432). Pope Eugene IV. receives ten Venetian galleys for a crusade against
		in Venice. The Doge author of the first Venetian Chronicle.	•		for a crusade against the Turks (1444). Crema captured (1449). Peace with Milan and
1354	Marino Faliero	Armistice with Ge- nos (1356). The Doge placing himself at the			league of the Italian States for the mutual protection of their pos-
		head of a conspiracy, is decapitated.		* .4	sessions (1454). Com- merce with the Turks after Mahommed II.'s
1355	Giovanni Gradenigo	War with Genoa. The Hungarians be- siege Treviso.			conquest of Constanti- nople. Feud of the Foscari and the Lore-
1356	Giovanni Dol- fin	Peace with the Hun- garians. Venice loses Dalmatia.			dani. The Doge's son banished. The octo- genarian Doge is de-
1361	Lorenzo Celsi	Petrarch presents his books to the Republic (1362). Candia rebels		•	posed, and dies on the day his successor is elected.
1365	Marco Cornaro	and is subdued.	1457	Pasquale Mali- piero	Treaty of commerce with the Sultan of
1367	Andrea. Com-	War with Padua, and with the Hungarians. New war with Genoa.	1462	Cristofero Moro	Vittore Cappello beaten
•		Vittore Pisani, Carlo Zeno, and the septua- genarian Doge at the			at Patras (1466). Bequest of Cardinal Bessarion (1468). Catha-
		re-conquest of Chioggia (1380). Treviso ceded to the Duke of Austria.			rine Cornaro becomes queen of Cyprus (1472). Introduction of print-
1382	Michele Moro-	Peace with Genoa. Dies of the pest, which carries off 19,000	1471	Nicolò Tron .	ing (1469). Loss of Negroponte (1470). The Persians in
1382	Antonio Venier	Duke of Milan, and			league with Venice. The Turkish war carried on in Asia
		war against Carrars, Lord of Padus. Tre- viso and Ceneda recon-	1478	Nicolò Mar-	Minor. The Turks invade Albania. Antonio Lo-
•		quered. Establishment of commercial con- sulates.	1474	Pietro Moceni-	redano defends Scutari. Battle at Croja in Albania.

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476	Andrea Ven- dramin	The Turks press forward to Tagliamento. Pest in Venice.	1521	Antonio Gri-	and Trieste, are lost (1509-17). Warlike movements
478	Giovanni Mo- cenigo	Scutari, after an heroic resistance, falls into the hands of the Turks, who, however, vacate Friuli. Peace with the Turks (1479).	1021	mani	of the Turks; lethargy of the Republic. She permits Corfû and Famagosta to be in- vaded. Sale of places of honour in the State,
		Conflagration in the Doge's palace. War with the Duke of Fer- rara. Sixtus IV. puts	1523	Andrea Gritti	to supply money. War between Charles V. and Francis I. in Italy. Vacillating
	÷	Venice under interdict. Venice in the treaty of peace acquires the pro- vince of Rovigo (1484). Fearful progress of the	1		course of Venice, which at the peace of Bologna (1529) again maintains her old boundaries. Neutrality amid the
1485	Marco Barba-	pest.			religious agitations of Europe. War with Soliman II. (1535).
1486	Agostino Bar- barigo	The queen of Cyprus cedes her kingdom to the Republic (1489). Offensive and defensive	1539	Pietro Lando	Establishment of the Inquisition of State (1539), first as "Inqui- sition against betrayers
	1.1	alliance between the Pope, Milan, and Ve-			of State secrets." Peace with Soliman II. (1549).
		nice (1493). League with Pope Alexander II., and Alfonso, king of Naples, against	1545	Francesco Do- nato Marcantonio	Internal and exter- nal quiet. Flourishing period of the Fine Arts
		Charles VIII. of France. Battle in Taro Valley. Treaty with	1554	Francesco Venier Lorenzo Priuli	and the Sciences. Con- course of renowned men in Venice. Pest and famine.
1		France (1499). War with the Turks. Ve- nice reaches the pinna- cle of her greatness. Re-			Weakness in the de- fence of the island of Cyprus.
-	*11	in consequence of the discovery of America	1559	Girolamo Priuli	Hostile collision with the Turks. Expedition against the Corsairs. Struggle with Rome in
- 1		and a passage to the East Indies.	1-3		regard to spiritual and civil power (1564).
1501	Leonardo Lo- redan	Malatesta marches from Venice upon Ri- mini. The Pope de-	1567	Pletro Loredan	Fire in the Arsenal. Outbreak of the war with Selim II. (1569). The Turks land in
		mands surrender of a part of the Venetian conquests in the Ro- magna. Battle with the Imperialists at	1570	Alvise I, Mo- cenigo	The Turks land in Cyprus. Nicosia falls. Treaty with Philip II. and the Pope. Fama- gosta surrenders after
		Cadore (1503-1507). Eight years war with the League of Cambray (Pope Julius II.,			a glorious defence, Great naval victory of the allies at Lepanto (1571). Peace with the
		Emperor Maximilian, Louis XII. of France, and Ferdinand I. of Arragon and Naples).		\$ 1	the island of Cyprus (1573). Henry III. of France in Venice
	7 6 16	At the peace the Re- public regains the greater part of her	1577	Schastiano	(1574). Desolating pest (1576). Fire in the Ducal
	2 - 1 - 16 (2)	former territory. Only Cremona, the shores of the Adda, Romagna,		Venler.	Palace. This Dogs was the victor of Lepant (1571).

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1578	Nicolò da Ponte	Bianca Capello de- clared daughter of the Republic (1878). Limi- tation of the Council of Ten (1882).	1630	Nicolò Conta-	cerning the succession of Mantan (1626). Destructive pest. The Senate "vows the erection of a church to
1585	Pasquale Cl- cogna	Lays the foundation stone of the Rialto Bridge (1588). Build- ing of the fortress Pal- manuova in Friuli.	1631	Francesco Eris-	the Madonna della Salute.
1559	Marino Gri- mani	Piracies of the Uskoks. In the Arsenal 100 galleys are prepared for apprehended diffi- culties. Expedition			in the act of placing himself at the head of his squadron.
	÷	against the Uskoks (1601). Henry IV. sends the Republic his armour; his name is inscribed in the Golden Book (1603).	1646	Francesco Mo- lino	Tommaso Morosini defends his galley against 45 Turkish ships (1647). The Venetians conquer Clissa (1648). Giacomo
1606	Leonardo Do- nato	Disputes with the Pope concerning spiritual authority. Paul V. lays Venice under interdict; Venice banishes the Jesuits and	;		Riva heats the Turks in the Bay of Foya (1649). Defeat of the Turks in the waters of Paros (1651). Las-
		monastic orders. At- tempt to assassinate Fra Paolo Sarpi (1607). The distinguished Doge, a friend of Gali-	1655	Carlo Conta-	zaro Mocenigo with 40 ships beats the hostile fleet of more than 100 sail in the Dardanelles (1654).
1612	Mercantonio	leo, fosters the arts and sciences. Uskok battles (1613–	1656	rini Francesco Cor-	
1616	Memmo Giovanni Bem- bo	War with the Austrians in Friuli. The Venetians besiege	1656	Bertueci Valier	Great naval victory in the Dardanelles. The Venetians conquer Tenedos and Stalimens
1618 1618	Nicolò Donato Antonio Priuli	Conspiracy of the Spanish Duke of Osuna and Marquis of Bedmar, to deliver Venice into Spanish power by strategy. The Council of the Ten put more than 300 persons to			(1657). Lassaro Mocanigo conquers and falls in the Dardanelles (1657). Franceso Moreomir captain-general. The Senste permits the return of the Jesuis in consideration of the proffered assistance of the Pope against the
		death (1618). Outbreak in Veltlin (1620). An- tonio Foscarini is exe- cuted (1622).	1658	Giovanni Pe- saro.	Turks. Franc. Morosini defeats the Sultan's fleet at Samos (1657). The Turks invade Dalma-
1623	Francesco Con- tarini	Treaty with France and Savoy in respect to Veltlin.	1659	Domenico Con-	Turks invade Dalma- tia. Continuation of the
1624	Giovanni Cor- naro	Feud of the families Cornaro and Zeno. The son of the Doge is degraded from the nobility and deprived of his property for an attempt on one of the Ten. Projected reform of the Ten. War with		tarini	war in Candia. Achmet Kiuperli besieges the capital of the island (1667). Surrender of Candia after a three years siege, and a loss of 30,000 men. Peace with the Turks upon

A.D.	Names of the Doges.	Principal Events,	A.D.	Names of the Doges.	Principal Events.
1674	Nicold Sagredo	harbours in Candla (1669).	on one		Emperor Charles VI (1715). Count Schulen burg defends Corfe
1676	Luigi Contarini Marcantonio	Treaty with Austria	150		(1716). Sea-fights in the waters of Cerigo and
	Giustinian	and Poland against the	10. lp	100	in the Dardanelles
	1000	Turks. Morosini con- quers Sta. Maura and	171		Peace of Passarowitz loss of Morea and the
		Prevesa. Acquisitions of Coron, Zarnata, Cal-	III for		last possessions on the island of Candia (1718)
		amata and other forti-	1722	Alvise III.	Gradual decay of the
- 1		fied places in Dalmatia (1685). Navarino, Na-	12.30	Mocenigo	Republic, which from this time assumes
- 1		(1685). Navarino, Na- poli di Romagna and Modon conquered. The			passive position in
- 1	VI 10	Turks defeated in Dal-	error of		politics. Decrease of trade. Constant influs
- 1	5 A	matia (1686). Moro- sini, conqueror of Pa-	1732	Carlo Ruzzini	of strangers.
- 1	100	tras, Lepanto, Corinth	1735	Luigi Pisani .	The city of Venice is
- 1	1	and Athens, receives the name of Pelopon-	1741	Pietro Gri-	declared a free port. Neutrality in the war
-4	1	nesian (1687). He be-	CONTRACT	mant	of Austrian succession
	a second	sieges Negroponte (1688).	il tanta	1 112 -	Division of the Patri- archate of Aquileja into
688	Francesco Mo-	Raised from General- issimo to Doge, Tri-		J	two Archbishoprice
	tomin	umphal entry and coro-	1752	Francesco Lo.	Differences with
177	1000	nation (1690). Giro- lamo Cornaro completes	1 31	redano	Rome upon spiritual matters. Boundary
- 1	application of	the conquest of Mores.		620 24	treaty with Maria The-
- 1		The Venetians ineffec- tually besiege Canea (1692). The lion of the	1762	Marco Fosca-	resa (1756). Encroachments upon
- 1		(1692). The lion of the Pyræus, brought to	1	rini	the Council of Ten and Tribunal of Inquisitors
	. 4	Venice in 1687, lis	- 1		of State. The Doge
- 1		placed before the Arsenal (1693). The		200	author of a history of Venetian literature.
	70700	Doge places himself the	1763	Alvise IV. Mo-	Expeditions against the Barbary States
- 1	100 10	third time at the head of his fleet, conquers	1127	cenigo	(1766 and 1774). At-
- 1	1	Salamis and other is- lands, and dies in his			tempted reform in the constitution. Emperor
- 1	1	ship before Nauplia			Joseph II. in Venice
694	Silvestro Valier	(1694). Last coronation of a	1779	Paolo Renier .	(1769 and 1775). New agitation in the
- 1	15 000	Dogaressa. Pope Inno-	ujus		Grand Council respect- ing reforms. Expedi-
- 1	William III	cent XII, assists the Republic with money		The second	tion against Tunis
- 1		and ships in carrying on the Turkish war			under Adm. Angelo Emo. Bombardment of
- 1	8 1 1 1 1	(1695). Battles of An-	O.		Susa (1784). Reinforce-
	1 2 . 3-1	dros and Egina (1696). Battle in the Darda-		7 0 5	ment of the squadron before Tunis, Emo
- 1		nelles. Fights in Dal- matia (1698). Peace at		2	bombards Sfax and the Goletta (1785).
- 1		Carlowitz: the Repub-	1788-	Lodovico Ma-	Emp. Leopold II. in
		lic retains Morea and her conquests in Dal-	1802	nin, last of the Doges	Venice (1791). The Republic in spite of an
700		matia (1699).	3 4		altered state of the
00	Alvise II. Mo- cenigo	Venice remains neu- tral during the war of		1 1 1 1 1	world clings to her system of inactivity,
09		the Spanish succession.	1	I m Pre Si	and a badly guarded neutrality.
	naro		1797	· · · · · · ·	The French occupy
		Venetians in Morea (1713). Treaty with	. 1	- XX	Francesco Pesaro un

A.D.	Names of the Doges.	Principal Events.	A.D.	Names of the Doges.	Principal Events.
1798		the Senate to the defence. May 12: Abdication of the Doge, and establishment of a provisional Government. May 16: Entry of the French. Oct. 17: Feace of Campo-Formio. The Provinces beyond the Adige are united with the Cis-Alpine Republic. The Venetian Levant falls to France, the remaining territory of the Republic together with the capital to Austrian take possession of Venice. Conclave at Venice: Plo VII. elected (March 14, 1800). Dec. 26. Peace of Pressburg. Austria	1815		codes Venice to the French Kingdom of Italy (1806). Apr. 22. The Austrians occupy Venica. By the Congress of Vienns, Venice and Lombardy are given to Austria in compensation for the Heigin provinces. March 22. The Venica and independent Republis. The Austrians leave the town. Dunies Manin Dictator. Aug. 23. The Austrians codes Venice to Napoleon III., who gives it to Victor Emanuel, King of Italy.

Modern Venezia comprises the Provinces of Belluno, Padua, Rovigo, Treviso, Udine, Venice, Verona, and Vicenza. Pep. 2,954,595.

DUCHIES OF PARMA AND PLACENZA.

Modern Emilia comprises the Provinces of Bologna, Ferrara, Foril, Modena, Parma, Piacenza, Ravenna, and Reggio. Pop. 2,261,660. The following short account, for reasons of historical interest, follows the ancient divisions.

These two dismemberments of ancient Lombardy, ceded to Leo X. by Francesco Sforza in 1515, were bestowed by Pope Paul III., in 1545, on his illegitimate son Pier Luigi Farnese; they remained in the possession of his descendants until the extinction of the male line of that family in 1731, when they devolved to the Spanish branch of the House of Bourbon, in virtue of the inheritance of Elizabeth Farnese, daughter of the last duke, Ranuccio III., who had married Philip V., and who left heirs. This transfer was confirmed by the treaty of Aix-la-Chapelle. At the breaking out of the war which followed the French Revolution, these duchies were governed by Ferdinand, grandson of Elizabeth, and were invaded by Bonarate in 1796. After that period they may be considered as dependencies of France; they formed the Departments of the Trebbia and Taro in the

kingdom of Italy. On the fall of Napoleon, Parma and Piacenza, to which Guastalla had been annexed, were made over at the Congress of Vienna to the Empress Maria Louiss for her life, with reversion to the descendants of the last duke of the House of Bourbon, to whom in the meantime the duchy of Lucca had been given in compensation. On the demise of Maria Louisa, in December 1847, Charles II. of Bourbon became Duke of Parma and Piacenza; but abdicated in 1849 in favour of his son, Ferdinand III., who was assassinated in 1854, leaving several children. The eldest, Robert, being under age, the government of the duchies was assumed by his mother, as Regent, during his minority. In the event of failure of male issue in the reigning family, the duchy of Parma was to have passed to Austria, and that of Piacenza to the King of Sardinia; when the events of 1859 upset the stipulations made at the Congress of Vienna, the Provinces of Piacenza and Parma annexing themselves by an almost unanimous vote to the kingdom of Italy, under the rule of Vittorio Emanuele.

The sovereignty of Parma from 1815 to 1859 embraced the duchy of that name, the duchy of Piacenza; and the district of Pontremoli, ceded by Tuscany on the sovereign of the latter coming into possession of the duchy of Lucca. Guastalla had been transferred to the Duke of Modena on the

death of Maria Louisa.

The territory comprised in the two duchies of Parma and Piacenza, now forming the provinces of the same name of the kingdom of Italy, has a population of nearly 500,000. It extends from the Po on the N. to near the Mediterranean on the S. The portion of its territory in the plain between the Apennines and the Po is fertile, and watered by numerous rivers descending from these mountains. The districts in the Apennines are arid, rocky, and thinly peopled, and so inadequate to maintain their scanty population, that many of the inhabitants annually leave their homes to seek employment during the agricultural season in Lombardy and Tuscany, returning with the money thus earned to maintain themselves and their families; others, for a much longer period, as itinerant musicians, &c. Most of those Italians with organs, &c., whom we see about our streets, come from the districts of Parma and Modena bordering on the Apennines.

DUCHY OF MODENA.

Francesco V., Duke of Modena, on the breaking out of the war with France and Piedmont in the spring of 1859, was obliged to abandon his States, which, in the year 1860, by an almost unanimous vote, annexed themselves to the kingdom of Italy. They now form the Provinces of Modena, Reggio, and Massa-Carrara.

The Modenese territory was of somewhat greater extent than Parma. Its soil and productions are similar, except to the S. of the Apennines.

where the clive and orange grow in the open air. The farms are small, and the masseria system prevails. Agriculture is the chief industry; chestnuts form the principal food of the peasantry in the mountain die tricts, pollenta or porridge of Indian corn-meal in the plain. maize, wines, olives, silk, hemp, and some flax, are the principal objects of culture. Large flocks of sheep pasture on the Apennines and the slopes of the mountains, on which pine, oak, and chestnut trees abound. The vine is extensively cultivated about Reggio and Modena, from which a large quantity of wine, of a strong rough description, is exported to Lon-The marble of Carrara forms the most valuable article of its mineral riches. Some silk-works, linen and canvas, leather, paper, and pottery, all on an insignificant scale, comprise the manufacturing industry of the country. Its trifling commerce is, like that of Parma, confined to an interchange of its few surplus products for colonial commodities and articles of luxury; all of which, from both, are comprised in the trade of the surrounding maritime states. The duchies of Modena and Parms, together with Piacenza, Bologna, Ferrara, Forli, Reggio, and Ravenna, are now included in the Province of Emilia.

ROMAGNA.

The former possessions of the Holy See on the northern side of the Apennines, constituted, in the most recent division of the Pontifical States, the Legation of Romagna, consisting of the four Delegations, now Provinces, of Bologna, Ferrara, Ravenna, and Forli. This territory, one of the most uxuriant in Italy, containing a population of 1,040,574, extends from the Duchy of Modena, on the W., to the Adriatic, and from the Po to the N. declivity of the Apennines, where it joins Tuscany.

These provinces, which had been acquired at different times by the Popes, partly by cessions from Pepin and Charlemagne (Ravenna), partly by a pretended suzerainty over some of their feudal rulers, on the extinction of their families in the male line (Ferrara), and others by violence, as in the case of the free towns of Bologna, Forll, &c., formed for upwards of three centuries the Northern Legations of the Holy See.

In consequence of the discontent that reigned, and the inability of the government of Rome to maintain its power over the populations without foreign intervention, the assistance of Austria was called in. Besides garrisons which that empire was authorized to maintain at Ferrara and Comacchio by the Treaty of Vienna, she held military sway over Romagns from 1848 until 1859, exercising a degree of arbitrary power which not only created a deadly animosity against the German protectors of the Holy See, but extreme hatred of the Papal rule. When, therefore, the Austrian protecting force was obliged, by the military events of 1859, to withdraw, a general rising against the pontifical authorities immediately followed. Juntas were formed in all the larger towns, and subsequently

a central one at Bologna, which, during a period of considerable difficulty, governed Romagna with great moderation and ability. In August, 1859, a parliament, elected by universal suffrage, was called together by this governing Junta, which met on the 2nd of September, and declared unanimously their separation for ever from the government of Rome. The same question having been re-submitted to universal suffrage on the 12th of March, 1860, the country declared, by an almost unanimous vote, its desire to form a part of the Italian monarchy—a declaration which was accepted by King Victor Emanuel and the parliament then sitting at Turin.

Romagna now contains the Provinces of Ravenna and Forll, with part of Irnola and Bologna.

ABBREVIATIONS, ETC., EMPLOYED IN THE HANDBOOK.

The points of the compass are marked by the letters N. S. E. W.

(rt.) right, (t.) left. The right bank of a river is that which lies on the right hand of a person sailing down the stream. Right and left applied to a picture signifies the spectator's right or left, as he looks at it, not the right or left of any figure in the work.

Distances are given throughout in English miles of 1760 yds. except where

otherwise mentioned.

Heights of mountains above the sea are given in English feet within brackets. Population almost invariably follows the first mention of a town, in simple numerals within brackets. Similar figures after the mention of a Church, public building, or work of art, signify date. After a name, the date is the year of death, unless otherwise stated.

In the description of large towns, Churches are placed in alphabetical order,

with the exception of the cathedrals, which are always taken first.

E. C. S., English Church Service.

C. and C. C. S., Colonial and Continental Church Society.

C. and C. refer to Crowe and Cavalcaselle's works on Painting in Italy, 5 vols. Cic., Burckhardt's Cicerone or Art Guide to Painting in Italy, translated from the German.

(K.), Kngler, Italian Schools of Painting. (M.), Morelli, Italian Masters in German Galleries.

HANDBOOK OF NORTH ITALY.

CORRIGENDA. ETC.

MANTUA.

- P 198. References to Plan of Mantua, for "H. Croce d'Oro" read "H. Aquila d'Oro."
- P. 201. Palazzo del Tè. The sequence of the rooms is as follows. To right of entrance:

Ante-room, or Camera del Sole .- Painting on vault, Phœbus and Diana, scholars of Giulio Romano. Stucchi, as described.

Recross entrance, on left.

- 1. Camera dei Cavalli.
- 2 Camera di Pische.
- 3. Camera dello Zodiaco. 4. Camera di Fetonte.
- 5. Atrio, or Loggia.
- 6. Sala dei Stucchi.
- 7. Camera dei Cesari.

8. Sala dei Giganti.

Beyond the Sala dei Giganti are six small cabinets decorated with stucchi, some by Primaticcio, others, evidently of a later date. There is also a Sala, much damaged.

Across the court leading from the Atrio, at the left hand corner, is the

Cas no della Grotta, decorated with stucchi and paintings, by Primaticcio and Ginlio Romano, and his scholars. The logetta, with scenes descriptive of the life of man, is interesting.

See local Guide, op. cit.

VENICE.

Page Column, Line,

- 14 (from foot of page). For "Murano" read "Burano." 274
- 2 (last paragraph). The Restoration of the Doge's Palace is complete.
- 17 S. Giorgio degli Schiavoni. Ruskin has only described those of the pictures which are by Carpaccio.
- 15 (from foot of page). Giovanni Bellini. The special attention of the traveller is drawn to the small allegorical paintings by this master; they are amongst the finest of his works.
- 11 Museo Civico I, and II. The so-called Raphael Sketchbook is not here, but in the Accademia delle Belle Arti, Sala XI.
- 2 Sala XI. Accademia delle Belle Arti. The two drawings really by Raphael in the so-called Raphael Sketch-book are studies for an ornamental bas-relief in that master's great fresco of the School of Athens.

PADUA.

2 St. Antonio. The Treasury, which is a very rich one, especially in Gothic goldsmith's work, is only opened at high festivals of the Church, or on payment of a gratuity of about 10 fr. from each spectator.





PARTI

PIRDMONT AND WHITEEN

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LAST OF BRITISH

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- 2362 3000 OUTE 1. Paris to Turin, by the Month
- 2. Turin to Miles, by Versell. Novara, and Harema . 15 12.
- mayeur, by Ivres.- had
- 6. Turin to Sasona, by Bril. Cheraseo, and Ceva . .
- 7. Turin to Torre Pellice by -
- Airasca
 8, Airasca to Saluzzo
 9, Turin to Nice, by Cunss
 and the Col di Tenda
- Rail and Carriage road . . 10. Carral to Cuneo, by Mandovi . . . - - -
- 11. Turin to Genoa, by Asti. Alessandria, and Novi

- Gentleman
- SE SECRET - 1 20 Tento to Minney



A HANDBOOK

FOR

TRAVELLERS IN NORTHERN ITALY.

PART I.

PIEDMONT AND WESTERN LOMBARDY.

BEST Italian Time-table, "Indicatore Ufficiale," 1 fr. Less complete editions, 50 c. and 20 c. All published monthly. Roman mean time is kept at all the Stations—41 min. faster than Paris, 50 than London.

LIST OF ROUTES.

Black type shows the Route in which places are described. Railway everywhere, unless otherwise specified.

ROUTE P.	AGE	ROUTE. PA	AGE
1. Paris to Turin, by the Mont		12. Turin to Alessandria, by	
Cenis Tunnel	2	Cavallermaggiore and	
2. Turin to Milan, by Vercelli,		Alba	55
Novara, and Magenta .	25	13. Alessandria to Savona, by	
3. Turin to Lanzo	33	Acqui and Dego	56
4. Turin to Cuorgne	34	14. Alessandria to Luino, by	
5. Turin to Aosta and Cour-		Valenza, Mortara, and	
mayeur, by Ivrea.—Rail		Novara	59
and Carriage-road	34	15. Asti to Mortara, by Casale.	6υ
6. Turin to Savona, by Bra,		16. Vercelli to Alessandria, by	
Cherasco, and Ceva	43	Casale and Valenza	62
7. Turin to Torre Pellice, by		17. Novi to Ovada, by Basa.	
Airasca	46	luzzo	62
8. Airasca to Saluzzo	47	18. Milan to Mortara, by Ab-	
9. Turin to Nice, by Cuneo		biategrasso	63
and the Col di Tenda.—		19. Alessandria to Piacenza, by	
Rail and Carriage-road .	47	Tortona and Voghera	63
10. Carrù to Cuneo, by Mon-		20. Novara to Varallo, by Bor-	
dovì	52	gosesia	67
11. Turin to Genoa, by Asti,		21. Novara to Seregno, by	
Alessandria, and Novi .	52	Busto Arsizio and Saronno	71

ROUTES.

ROUTE 1.

PARIS TO TURIN, BY THE MONT CENIS

Rentes. Miles. Stations. Modane Bardonnecchia Susa . Beaulard. 12 Otlx . . 16 Salbertrand 22 Chiomonte *Bussoleno 5 Susa S. Antonino S. Ambrogio **Avigliana** Rosta Alpignano 53 Collegno Turin. 2, 3, 6, 7

500 m.; Exp. daily in 17 to 21 hrs. Through ticket to Turin, 98 fr. 60 c. or 73 fr. 40 c., with the right to stop at any Stat. in France and at any six in Italy. Luggage can be registered through

N.B. For a detailed description of the Route as far as the French frontier, see the *Handbook* for France.

Paris.—P. L.M. Terminus, 20 Boulevard Diderot. The Lyons route is followed as far as

275 m. Mâcon Junct. Thence E. through Bourg and Ambérieu to

350 m. Culoz Junct. Here the line turns off S. from that to Geneva, and proceeds through Aix les Bains and Chambery to

434 m. Modane (good Buffet). Custom House. The examination of luggage is very cursory. British subjects are not required to produce passports. 35 to 42 min. halt, and change of carriages. Views on the Italian side generally on the left.

On quitting the Stat. the Rly. makes a horseshoe curve of nearly 4 miles, round the old straggling village, and ascends rapidly one of the slopes of the Cottian Alps, passing through two tunnels, and looking down successively on the village and station, until it reaches the so-called

Mont Cenis Tunnel under the Col de Fréjus. At its mouth a mountain of rubbish, extracted during the formation of the Tunnel, forms an artificial terrace on the hillside.

[The very ancient Mont Cenis Pass lies nearly 20 m. E., and is traversed by an excellent carriage-road, completed in 1810. Being the lowest carriage-way across the Alps, it was much frequented. In 1867 an English company constructed a Rly. from St. Michel to Susa, on the Fell system, having, besides the usual pair of rails, a central rail, which was nipped upon the inclines by a pair of horizontal wheels attached to the under side of the engine. The hold of the horizontal wheels on the central rail could at any time be relaxed or applied at the will of the engine-driver. By this contrivance the trains were enabled safely to ascend and descend all the steep parts of the line, which ran for the most part by the side of the carriage-road. This railway was, however, never very popular; the receipts did not cover the working expenses; and the Fell rails have been removed. The adventurous shareholders lost the whole of their capital, about 640,000l.]

It seems that the first person who suggested the present tunnel was M. Médail of Bardonnecchia, who in 1832 ascertained that from Fourneau, near Modane, to Bardonnecchia the distance was shorter than at any other known place of equal height in the Alps. He died

ment adopted his scheme, and, after careful surveys, the work was begun on the N. side in Aug. 1857. The piercing of the mountain was completed on 25th Dec. 1870, after 13 years and 3 months' labour, and the tunnel was opened for traffic in Sept. 1871. engineers were Signori Grandis, Grattoni, and Sommeiller, all Piedmontese. The bargain between the French and Italian Governments and the Railway Company of Northern Italy was that the Company should contribute 20 millions of francs towards the expenses; that the French Government should pay 19 millions of francs if the work was completed in 20 years, reckoning from 1862; and that the Italian Government should meet the remainder of the cost. It was, however, further agreed that if the work were finished at an earlier date, France should pay 500,000 francs more for every year gained upon the 20 years. Now, as the period was shortened by 11 years, France had to pay an additional sum of five and a half millions of francs. If the completion of the tunnel had been delayed beyond the 20 years, then Italy would have had to pay 500,000 francs for every year in excess of that period. When the work commenced, it was not possible to say what its duration might be. A mass of very hard quartzite was encountered at one time, which threatened to delay the operations considerably, but luckily it proved to be only \(\frac{1}{2}\) m. thick. One of the chief difficulties was that, as the tunnel would be very deep below the surface of the Alps overhead, no shafts could be sunk, and the work could be carried on from the ends only. The progress of the tunnel was very slow, until improved boring machines had been invented and perfected. These machines were worked by air compressed by means of water power. On the N. side a cut was made from the river Arc, leading water to work six overshot water-wheels. Each of these wheels worked two pumps which drove compressed air into a large number of receivers, shaped like long steam boilers. From these the compressed air was carried by an iron pipe up the face of the mountain and into the tunnel. By means of this compressed air acting on pistons, about fifty iron rods on the principle of the jumper-chisel were set to work against the face f the rock. When holes had been bored it by the chisels to a sufficient depth,

in 1850; but the Piedmontese Government adopted his scheme, and, after careful surveys, the work was begun or the M. side in Aug. 1857. The piercing of the mountain was completed on 25th Dec. 1870, after 13 years and 3 was at work there was an ample supply of air, but while the rubbish was being opened for traffic in Sept. 1871. The engineers were Signori Grandis, Grattoni, and Sommeiller, all Piedmontese. The bargain between the French and Italian Governments and the Railway Company of Northern Italy was that the Company should contribute 20 millions of francs

The borings from the N. and S. ends met accurately, although starting more than 7 miles apart, and working up

different slopes.

The tunnel was made perfectly straight, in order to avoid the risk of the proper direction being lost; and short curved branches to the tunnel were made at each end, to connect with the line as made outside.

The length of the tunnel, with its curved branches, is 14,050 yards, or 8 miles all but 30 yds. The height above the sea of the N. end is 3942 ft.; the S. end is higher by 438 ft. The N. portion of the tunnel is on an incline of 1 in 45, and for a short distance 1 in 34. The S. portion is on an incline in the opposite direction of 1 in 2000. The middle of the tunnel is thus about 15 ft. higher than the S. end.

The tunnel is lined with brick or masonry throughout, and has a double line of rails, with a footpath on each side. The total cost was 3,000,000/., or 220% a yard. The internal width of the base is 25 ft. 3½ in., its height varies from 24½ ft. to 25½ ft., and the width of the rails is 4 ft. 8½ in. The highest point of the Gran Vallone, the hill through which it passes, is 9500 ft. The great mass of the rocks perforated were calcareous schists.†

The passage of the tunnel occupies from the N. about 28 minutes, from the S. somewhat less. The carriages are well lighted, and the tunnel is

† For further details on this gigantic work, and on the railway emerging from it by the valley of the Dora Riparia as far as. Turin, see the 'Guide au Tunnel du Mont Cenia,' by A. Covino, Turin, 1871, and Whymper's 'Scrambles among the Alps.' A series of the rocks pierced by the tunnel is to be seen in the Museum of the Academy of Sciences at Turin.

furnished with gas lamps. Beyond

the S. end lies

5 m. (from Modane) Bardonnecchia, in a bleak and dreary valley, where patches of snow are often found. The miserable village (1000) lies 1 m. W. Mountain paths lead to Exilles by the Col du Vallonat : to Modane by the Col de Fréjus or Col de la Vallée Etroite, &c.

The scenery is very wild, and there are 24 tunnels and galleries between this place and Bussoleno; two of them

more than a mile long.

The Rly. runs along the valley, hemmed in with high mountains, to

8 m. Beaulard, on the hill to the rt. The name is supposed to be derived from the Bellari, a tribe which in former times inhabited the Cottian Alps, and whose name is inscribed upon the Roman arch at Susa. Following the muddy Bardonnecchia torrent, which the Rly. crosses at Savaux, we enter the valley and pass the torrent of the Dora Riparia, before reaching

12 m. Oulx (propounced Ols). This village (3500 ft.) is one of the largest in the valley of the Dora, along which the diligence road ascends to the Col de Mont Genèvre and to Briancon beyond the French frontier. The Rly. crosses the Dora by a lattice bridge, to follow the opposite bank of the torrent as far as

16 m. Salbertrand (3300 ft.). Fine Church, early 16th cent. On the 1. rises the Ambin; on the rt. is the Col de l'Assiette, over which there is a path to Fourriers, Fénestrelles, and Near Salbertrand a battle Perosa. took place in 1689, between Henry Arnaud, the Vaudois leader, and the Marquis de Larrey, in which the Piedmontese general was defeated, and the Valdese leader was thus able to regain his valleys over the Col de

At Salbertrand a special engine is attached for the steep descent to Bus-

The scenery now becomes very im-

posing; the Rly. being carried along the face of a steep mountain high above the river.

The line crosses the Dora, and enters a long tunnel. On emerging from this, a glimpse is caught on the left of the village of Salbertrand, with its pasture some 500 ft. below: after this many tunnels are threaded, and the intervals afford but scanty glimpses of the valley.

The view looking down upon the town and singular fort of Exilles is very striking. In this part of the valley of the Dora a battle took place in 1767, between the French, who were then invading Piedmont under the Comte de Belleisle, and the Piedmontese, in which the French commander lost his life, after a hardfought action.

22 m. Chiomonte (2525 ft.), in a wider valley, which the Rly, soon leaves and again comes out upon the face of the mountain. The old Mont Genevre road is crossed, the zigzags of which are conspicuous on the slope. The town of Susa is seen in the valley. with the magnificent peak of the Roccia Melone above it.

The line continues to descend rapidly, until the Dora Riparia is

crossed to

31 m. Bussoleno Junet. (1650 ft.). The walled town (2300) is on the rt. bank of the Dora. Interesting walk to the (1 hr.) Castle of Bruzolo by the Col de la Croix de Fer to (5 hrs.) Usseglio.

Branch line W. to

5 m. Susa (3000), the Segusium of the Romans, and the seat of a bishop-It is picturesque in its mediæval towers and gates, and is surrounded with lovely scenery. The Dora-Susina runs by the side of the town.

The Arch or City Gate, erected by Julius Cottius, son of King Donnus, about B.C. 8, in honour of Augustus, is on a road leading up from the S.W. of the Cathedral to the Old Castle outside the town, and is supposed to have stood on the Roman road

which crossed Mont Genèvre. This chieftain of the Alpine tribes, having submitted to the Roman authority, records his dignity under the humbler title of Prefect. The Corinthian arch is of white marble, and the upper part is destroyed. It is somewhat remarkable that the columns are set on a pedestal which raises them considerably above the pilasters of the arch. The inscription, now nearly effaced, gave the names of his 14 mountain clans. and all that can be made now are the words IMP. CAESARI AUGOSTO DIVI F. PONTIFICI TRIBUNIC. MAXIMO POTES-TATE XV. IMP. XIII. The reliefs represent the sacrifices (Suovetaurilia) and other ceremonies by which the treaty was ratified and concluded.

There are two other Arches of Roman construction close by.

The Cathedral of St. Justus is of the 11th cent., and has a lofty campanile, in the Lombard style. The arches and massy piers of the nave belong to a more ancient fabric; the rest is in a simple Gothic style. In the Chapel of the Virgin is a gilded statue in wood (12th cent.) of Adelaide, Countess of Susa, the princess through whom the House of Savoy acquired the dominions which became the origin of its power in Italy. This celebrated lady was thrice married, her third husband being Otho, son of Humbert I., Count of Maurienne. In the right transept is a triptych, with the figure of Hugh Scott, Bishop of Lincoln (1126). In one of the chapels is a curious mediæval group in bronze of our Lady of Roccia Melone with St. George and Bonifacio Rotari, a crusader of the 12th cent. The 11thcent. font, of green Susa marble, has an ambiguous inscription, leaving it doubtful who "Guigo" was. In the Sacristy is a large silver Cross, said to have been given by Charlemagne.

Ancient towers, gateways, and Gothic remains add to the picturesque effect of the town.

Above Susa are the extensive ruins of the fort of La Brunetta, which once

fortresses of Exilles and Fenestrelles, defended Piedmont on the side of France. It was destroyed by the French in 1798, in virtue of a treaty with Sardinia. The road over Mout Cenis passes near the ruins.

The Rochemelon (11,675 ft.), or Roccia Melone (Mons Romulea), N. of Susa, is crowned with a chapel, founded by Bonifacio of Asti (see above), who, having been taken prisoner by the Mahometans, made a vow that, if set free, he would erect an oratory here in honour of the Virgin. The fetters which bound him are preserved in the chapel. annual procession takes place to this chapel on the 15th of August, the feast of the Assumption. Mule-path by the (4 hrs.) Casolari del Truc (6276 ft.) to the Casa d' Asti (9441 ft.), whence the Crocetta (10,505 ft.) may be reached by a rough track in 24 hrs., which is a little below the cnapel.

3 m. from Susa are the remains of the Abbey of Novalesa, founded by Abbo, lord of Susa, about the year 739, and situated upon the old and now almost abandoned road to the Hospice. It was ruined by the Saracens not long after its foundation, but was rebuilt in the 10th cent.

Just outside of Susa, the view. looking back upon the town, in which the koman arch is conspicuous, is very beautiful. The extremity of the valley appears closed by the lofty Monte Pirchiriano, upon the summit of which may be descried the tower of the Abbey church of San Michele. The Roman road over the Alps, which was constructed when Cottius submitted to Augustus, passed up this valley, and, turning to the S.W. at Susa, along the valley of the Dora, crossed by the pass of Mt. Genèvre. This became the road most frequented by the Romans between Italy and Cisalpine Gaul. The military road of Pompey and Cæsar passed through Oulx, and over the Col de Sestrières.]

The main line passes on the 1. guarded the valley, and with the Foresto, where are quarries of serpentine, called Verde di Susa, resembling verde antico, but less durable and of a duller green. Near at hand is the Cavern of the Orrido di Foresto, into which the stream flowing from the glaciers of Roccia Melone is precipitated. Not far distant is the Orrido di Chianoc, another fine cave. On the rt. is

San Giorio (Giorgio), displaying its array of walls and towers, and an ancient fortress ascending the hill.

38 m. Sant' Antonino, a small

town with an ancient Lombard tower. The conspicuous height in the distance, upon the summit of which a building can be fairly discerned, is Monte Pirchiriano, between which and Monte Cuprasio was the ancient fortified line erected A.D. 774 by Desiderius, King of the Lombards, to defend his kingdom against Charlemagne; but of these defences no traces are now to be found, except in the name of the neighbouring hamlet of Chiusa (Clusæ). The wall was defended by bulwarks and towers; but Charlemagne did not attack them—a minstrel from the Lombard camp betrayed the

42 m. Sant' Ambrogio, with a rather remarkable Church, lies at the foot of Monte Pirchiriano. The houses with their projecting galleries are picturesque.

existence of a secret path, through

which the forces of the King of the Franks penetrated. Desiderius fled

to Pavia, and the Lombard monarchy

was overthrown.

A steep mountain path (donkeys may be hired) leads in 1½ hr. behind the old Church by San Pietro, and through fine groves of chestnut-trees up to

*La Sagra di San Michele, one of the most remarkable churches of Piedmont, perched on the summit of the Pirchiriano (3100 ft.). Originally an oratory, founded by Amisone, Bishop of Turin in the 10th cent., it was marked out by beams of fire, which descended from heaven, and lighted the tapers employed for its

consecration. As a monastery, it was rebuilt about 998 by Hugh de Montboissier, a nobleman of Auvergne, who for some heinous crime had been enjoined the penance of founding a monastery in the Alps. In its flourishing days the Sagra contained 300 monks of the order of St. Benedict; and its history is connected with several of the most important personages and events of Piedmont and Savoy.

Like most of the monasteries dedicated to St. Michael, this Sagra has the character at once of a castle and a church; great masses of ruins surround the habitable portion. Notwithstanding injudicious repairs, it is yet a complete castle of romance, walls growing out of rocks, and rocks built in and forming walls and foun-

dations of the edifice.

Passing by a ruined outwork, we traverse a low vaulted gallery, and reach a small terrace. Before us is a Tower, rising out of and also leaning against the rock; the lower part contains the staircase to the monastery; the upper portion forms the apse of the Choir, and terminates in an open Lombard gallery of small circular arches supported by pillars. This staircase is supported by an enormous central pier: here and there the rocks jut out, and portions of sepulchres are dimly seen. At the summit is a great arch, filled with desiccated corpses. The beautiful circular marble arch, by which we pass from the staircase to the corridor leading to the Church, is sculptured with the signs of the zodiac and inscriptions in very early Longobardic characters. A fine Gothic tomb, representing an abbot, has excited much controversy.

King Charles Albert caused the remains of several members of the royal family to be removed hither from Turin. The remainder of the Sagra is a wilderness of ruined halls, corridors, cells, &c. The Benedictines have disappeared; and long before the Revolution their possessions had been much dilapidated. It was considered as one of those good "pieces of preferment" which the

PAGE

crown might dispose of; and the celebrated Prince Eugene, all booted and spurred, appears in the lists of abbots. The monastery has been given over to the priests of the *Istituto della Carità*, called *Rosminians*, from the name of their founder—an order of recent origin. They are principally employed in Education.

The views from the summit of the mountain, and those from the outer gallery of the choir, are of great

beauty.

A rock in the neighbourhood is called the Salto della Bella Alda. The fair Alda leaped from the summit and reached the ground in safety, under the protection of the Virgin. Vainglorious and rash, she attempted the leap a second time, and perished by the fall.

44 m. Avigliana. An old town, full of shattered fragments. Church of San Pietro is of very high antiquity, and in the Parish Church are some good pictures, including a triptych by Defendente Ferrari. Rt. rises the Castle. Monte Musino in the neighbourhood furnishes some remarkable minerals, amongst others Hydrophane, which, opaque when dry, has the property of becoming transparent when immersed in water. Near Avigliana are two small pleasing and secluded lakes, the Lago della Madonna, and the Lago di San Bartolommeo. From these lakes all the drinking-water of Turin is now obtained. The Dora adds greatly to the beauty of the scenery in this vicinity.

47 m. Rosta, in the plain below the hill of Rivoli. Near the village is the Church of Sant' Antonio di Rinverso, or Inverso, consecrated by Pope Calixtus V. in 1121. It is Gothic, with roof of painted tiles; the high altar is of the 15th cent. Remarkable Giottesque frescoes.

Looking back, grand views are now obtained of the Alpine chain.

50 m. Alpignano. On the opposite side of the Dora is the larger town of

Pianezza, a fief of the Archbishops of Turin.

53 m. Collegno (2300), on the Dora, in the most fertile part of the plain. Here is a suppressed Carthusian monastery, which has been converted into a lunatic asylum. The knights of the Order of the Annunziata (the Garter of Piedmont) were interred in its Crypt. From Collegno the Rly. crosses the plain to

59 m. Turin (Torino), Porta Nuova Stat. in the Piazza Carlo Felice (D. 5).

TURIN.

l						PA	(GE
Accademia Albertina.	•			•	•		21
Armoury		•		•	•	•	15
Armoury			•				14
Asylum	•	•	•	•	•	•	23
Biblioteca Nazionale .							21
Botanical Garden							11
Bridge over the Dora .							10
Po							11
Campo Santo							23
Capuchin Convent							23
Cathedral							11
Cavour, House of	٠.						10
Cemetery	٠.						23
Church of the Consolata							12
Corous Domini							12
Gran Madre di Di	io				:	٠.	12
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middle ages, and some of the lower part of the Palazzo Madama, are perhaps the only ancient remains now existing. The reconstruction of the city, begun by Emanuele Filiberto and Carlo Emanuele II. and Vittorio Amedeo II. Still further improvements have been more recently made, under the three late kings and the reigning monarch. At least one-fourth of the city has been erected since the restoration of the Royal Family, and of later years nearly one-third has been edded to it on the S. side, where entire streets and aquares have rapidly risen.

The climate of Turin, although variable from its proximity to high mountains, is healthy. Autumn is the pleasantest season, for the winter is cold, the spring changeable, and the summer hot.

SQUARES, PUBLIC GARDENS, AND MONUMENTS.

The streets are all straight lines, intersecting each other at right angles. The blocks or masses of buildings formed by these intersections are called isole, an architectural Latinism retained here and also in Provence. The houses, which are of brick, intended for a covering of stucco, are divided into several apartments, occupied by distinct families. Through the perspective of the streets, the hills which surround the city, and the more distant Alps, are continually in view. The lofty colonnades running under the houses are a prominent feature, but the interminable succession of arcades, and windows of the same height, is a little monotonous.

The spacious Piassa Castello (D. 3) has in its centre the Palazzo Madama, on the N. the Royal Palace, and on the E. the Teatro Regio. Over the Palace is seen the fantastic spiral dome of the Sudario Chapel, and in froat of it on the left is the dome of San Lorenzo. E. the broad and handsome Via di Po extends to the Piazza V. Emanuele and the Bridge, beyond which is seen the beehive-like Church of La Gran Madre di Dio.

W. of the Palazzo Madama is the Monument exected in 1857, by the Milanese, to the Sardinian Army, in com-

memoration of its heroic deeds for the liberation of the country in 1849. A Piedmontese soldier in white marble holds a flag, and below is a bronze relief by Vela, representing Victor Emanuel at the head of his troops.

From the S.E. corner of the Piazza Castello opens the Galleria dell' Industria Subalpina, a covered Arcade.

On the opposite side of the square the Via Garibaldi leads to the Piaxa dello Statuto (A. 3), in which is the monument to commemorate the opening of the Mont Cenis Tunuel. It is a pile of granite rocks, 60 ft. high, studded with Titans contending with the forces of Nature, and surmounted by a bronze Genius of Science. The inscribed names are those of the Engineers.

The Piazza Carlo Alberto, on the E. side of the Palazzo Carignano (D. 3), has a fine bronze equestrian Statue of King Charles Albert, by Marocchetti, erected in 1861; at the base are four Piedmontese soldiers, and above as many allegorical figures of Italy. On the sides are four reliefs of military exploits of the King, and of his abdication.

The small Piazza Carignano, on the W. side of the same Palace, contains a marble Statue of the philosopher Gioberti (d. 1848), on a pedestal of pink granite, by the Piedmontese sculptor Albertoni (1860).

The spacious Piazza San Carlo (D. 4) has on its S. side the churches of Sta. Cristina and San Carlo Borromeo, from the latter of which it In this Piazza derives its name. stands a bronze equestrian *Statue of Emanuele Filiberto (d. 1580), in armour, sheathing his sword, presented to the city by King Carlo Alberto, and executed by Baron Marocchetti (1838). The original suit of armour is preserved in the Armeria Reale. The bronze reliefs on the pedestal represent the battle of St. Quentin, and the treaty of Château Cambrésis (1557, 1559).

The Piazza del Palazzo di Città

(Town-hall) has a monument to Amedeus VI. The bronze group by Palagi (1853) represents this Duke of Savoy (d. 1383), better known as the Conte Verde, slaying a prostrate Saracen. Beside the entrance to the Palace are marble Statues of Prince Eugene of Savoy and Duke Ferdinand of Genoa (d. 1854); and under the portico are Statues of Carlo Alberto, "il Magnanimo," by Cauda, and of Victor Emanuel II., by Vela. Tablets containing the names of the citizens of Turin killed in the campaigns of 1848, 1849, and 1859, are fixed to the wall of the portico. The clock in front was made by Dent of London.

'The Piazza Savoia has a pink granite obelisk erected in 1853, by public subscription, to commemorate the reforms of Siccardi, particularly the abolition, in 1850, of ecclesiastical jurisdiction in civil affairs in Piedmont. On the sides are engraved the names of the members of the legislature who took part in the vote of the Chambers.

The Piazza Carlo Felice (D. 5), in front of the Rly. Stat., is decorated with plants, flowers, and a fountain. Here is a bronze Statue of Massimo d'Azeglio (d. 1866), erected in 1873 by Balzico. Opening out of it on either side are two smaller squares: on the E. the Piazzetta Lagrange, having a Statue, erected in 1867, of the great mathematician Lagrange, who was born, in 1736, in the Via Lagrange (a tablet marks the house), although of French or Savoyard descent. On the W. is the Piazzetta Paleocapa: the sitting figure of rough white marble is that of the engineer Paleocapa, for many years Minister of Public Works.

The Piazza Vittorio Emanuele II. (B. 5) is adorned with a Statue of the late king, by Costa.

In the Piazza Solferino (C. 4) is a bronze Statue, representing Duke Ferdinand of Genoa in the act of springing from his mortally wounded horse at the battle of Novara, by Balzico. In the adjoining Gardens are | bronze Statue representing the gallan

monuments of Gen. Gerbaix de Sonnaz (bronze), and the historian La Farina (marble).

The Piazza Carlo Emanuele II., usually called Piazza Carlina (E. 4). contains a large *Monument to Cavour, who was born in 1810 at the corner of the Via Lagrange and Via Cavour (a tablet marks the house); the statues of Cavour and Italy are by Dupre of Florence (1873). The poor bronze reliefs on the pedestal represent the return of the Sardinian army from the Crimea, and the Congress of Paris.

The Piazza Vittorio Emanuele I. (E. F. 3) is principally remarkable for its extent, and the fine view which it commands of the Collina range, with the Superga rising to the 1. At its E. extremity is a Bridge leading to the church of La Gran Madre di Dio. It was begun by the French in 1810, and completed by Vittorio Emanuele II. It has five elliptic granite arches, each of about 80 ft. spau, Good view S. of the Palazzo Valentino, with a background of Alps, and of the Capuchin monastery overhanging the Po. Behind the Gran Madre Church is the Vigna della Regina (see below). Looking down the stream, the Superga is seen towering on its hill.

The Piazza Emanuele Filiberto (C. 2) serves as a Market Place. Halfway between it and the Cathedral is the Porta Palatina, the only relic of Roman architecture remaining in Turin. The building has been converted into a Night School of Design. The Gateway is of brick, with two mediæval Towers connected by arcades, but the S. front is modernised. Beyond the Piazza, constructed in 1830, a fine Bridge crosses the Dora Riparia, a river ordinarily shallow, but liable to heavy floods. It consists of a single arch of granite, resting on solid abutments of the same material, and cost 56,000%.

On a triangular space in front of the remains of the Citadel (B. 4) is a

Pietro Micca, a soldier who, at the cost of his own life, blew up a mine that destroyed the French troops, as they entered the citadel in 1706.

Tasso's house is 2, Via della Basilica (C. 2); a tablet records that the poet

lived here in 1578.

Gardens and Promenades. — The well-shaded Giardino Reale attached to the Royal Palace is open daily in summer from 11 to 3; military band on Sun. afternoon. The pretty and spacious Giardino Pubblico, extending along the banks of the Po from the Suspension Bridge to the Valentino palace (E. F. 5, 6), is charmingly laid out and much frequented (Café and Restaurant). S. of it is a Model Castle and Village, erected in 1884 as a memorial of the Exhibition, and representing a Piedmontese Château of the middle ages. It was designed by Brayda and decorated by Andrade. (Adm. 50 c.) The small and unattractive Giardino di Cittadella (B. 3) has white marble Statues of the orator Brofferio, and Cassinis the jurist (1866). The Piazza d'Armi is surrounded by shady avenues, much frequented on fine afternoons (military band daily on summer evenings). are, There besides, Boulevards planted with trees on the outskirts of the city.

The Botanical Garden is near the Valentino Palace, and can be seen at any time on application to the keeper.

N. of the Suspension Bridge, on the l. bank of the Po, is a bronze Statue of Garibaldi, with allegorical reliefs in white marble, erected in 1887.

CHURCHES.

The architect principally employed at Turin by Carlo Emanuele II. was the Theatine Guarini (1624-1683), an able mathematician, noted for his bold and daring constructions. Juvara, a Sicilian by birth (1685-1735), was much patronised by Vittorio Amedeo II. There is much difference in the style of these two architects, but they generally agree in their deplorable want of taste.

The Cathedral (C. D. 2), dedicated to St. John the Baptist, was founded by Agilulphus, King of the Lombards, about 602. The present building was begun in 1492, and consecrated in 1505. It has been much altered, and some arabesques in the pilasters of the façade are the only remarkable portions of the original structure. The interior is not attractive, and has been decorated with frescoes (1835). The vaulting contains Scripture subjects from the expulsion of Adam and Eve from Paradise to the giving of Over the arches are the the Law. principal events in the life of St. John Baptist; at the W. end is a copy, by Fran. Sagna, of the Cenacolo of Leonardo da Vinci. The 2nd chapel rt. has a Virgin and Child, with four Saints and eight small subjects, by Deferrari.

In the First Sacristy, opening out of the rt. transept, is the monument of Claude Seyssel, who, after filling successively the places of Professor in the University of Turin, and of Master of Requests in France, where he was employed by Louis XII. on several diplomatic missions, became Bishop of Marseilles, and subsequently Archbishop of Turin, where he died in 1520.

The high altar is richly ornamented: over the l. transept is the gallery for

the royal family.

Behind the cathedral, seen through the arch over the high altar, and entered by a double flight of black marble stairs, is the *Cappella del SS. Sudario, or Santa Sindone (open until 10 or 11 A.M.). It is lined with black Its cupola is formed of marble. arched ribs, from the summits of which others spring in succession, thus forming a sort of dome. The capitals of the columns, and some other ornamental portions, are of bronze. The pavement is inlaid with bronze stars. In the centre is the altar, upon which is placed the shrine, brilliant with gold, silver, and precious stones. The Sindone, according to the legend, is one of the folds of the shroud in which our Lord was wrapped by Joseph of Arimathæa, and on which

an impression was left of the body; other folds being preserved at Rome, at Besançon, and at Cadouin in Périgord. The one at Turin was brought from Cyprus, and presented in 1452, by Marguerite de Charni, the descendant of a nobleman of Champagne, who was said to have obtained it during the Crusades; but there is no mention of its existence until the 15th cent., when, having been given by Marguerite to Duke Louis II., it was deposited at Chambery. Hence it was brought to Turin, in 1578, by Emanuel Philibert, for the purpose of enabling S. Carlo Borromeo to venerate it without the fatigue of crossing the Alps. While at Chambery it was invoked by Francis I. previous to the battle of Marignano, and on his return to France he went on foot from Lyons to adore it. A sitting marble figure of Queen Maria Adelaide (d. 1855), the wife of King Victor Emanuel, by Revelli, a Genoese sculptor, has been erected in this chapel.

In the niches round the sanctuary King Charles Albert placed, in 1842, monuments to four of the most renowned members of the house of Savoy -Emanuel Philibert, whose remains are beneath-a fine work by Marchesi; Prince Thomas of Savoy (d. 1656), from whence descend the present sovereigns of Italy, of the branch of Carignano, by Gaggini, a Genoese pupil of Canova; Charles Emanuel II. (d. 1675), by Fraccaroli; and Amedeo VIII. (1451), by Cacciatori.

San Lorenzo (D. 3), an extreme example of the fancy of Guarini, is curious from its fantastical dome, formed on ribs, each of which is the chord of 3-8ths of a circle. It was built in 1634.

San Domenico (C. 2) contains on the rt. of the high altar a large picture of the Virgin and Child presenting the rosary to the patron saint, by Guercino. St. Catharine kneels beside St. Dominic, wearing a crown of thorns.

La Consolata (B. 2), the oldest an imitation of the Pantheon at

Church in Turin, derives its name from a miraculous image of the Virgin. The present edifice was constructed by Guarini in 1679, on the site of one founded in the 10th cent. In a recess on the l. are marble statues, by Vela, to the two Queens of Sardinia, who both died in 1855, Maria Teresa, wife of Charles Albert, and Maria Adelaide, wife of Victor Emanuele II. The corridor on the rt. is covered with ex-voto paintings of the rudest kind, many of them extremely comic. The brick campanile belonged to the original Church, then dedicated to St. Andrew. In the Piazza stands a handsome column of grey Biella granite, erected in 1835, to commemorate the cessation of the first invasion of the cholera.

Corpus Domini (C. 2) was built in 1609-1753. On the floor of the nave is a railed-in marble inscription, to commemorate the miraculous recovery of a piece of Sacramental plate containing the consecrated wafer. This had been stolen during the pillage of Exilles by a soldier, and hidden in one of his panniers, but the ass carrying it refused to pass the church door; the sacred pyx fell to the ground, and the wafer, rising into the air, remained suspended there, encircled with rays of light, until the bishop and his clergy came out to receive it. This singular miracle, said to have taken place on the 6th of June, 1453, is represented in three paintings by Vacca on the vault of the nave.

Adjacent is the Church of S. Spirito, in which Jean Jacques Roussean became a Roman Catholic at the age

of 16 (1728).

S. Giulia (F. 2) is a modern Church in the Gothic style, built by Ferrante at the expense of the Marchesa di Barolo.

La Gran Madre di Dio (F. 4) was begun in 1818, to commemorate the restoration of the royal family in 1814, and finished about 1840. It is Rome, by the architect Buonsignore, and is said to have cost 100,000*L* sterling, chiefly contributed by King Carlo Felice.

S. Gioachino, by Ceppi, in front of the Lanzo Rly. Stat. (C. 1), and S. Secondo, near the Central Stat. (C. 5), are good examples of modern Churches.

A Protestant Church (Tempio Valdess) was built in 1853, on the S. side of the fine Corso Vittorio Emanuele II.
(D. E. 5), chiefly for the use of the Vaudois, of whom there is a considerable number settled at Turin. Service on Sunday at 11 in French, according to the Vaudois rite. The principal part of the expense was contributed by the Government, for which it has been visited with great animadversion by the bigoted party.

The Jewish Synagogue, in the Via Sant' Anselmo (D. 5), is worth a visit.

PALACES AND PUBLIC BUILDINGS.

The ROYAL PALACE (Palazzo Reale) on the N. side of the Piazza Castello (D. 2), was raised by Carlo Emanuele II. from the designs of the Conte di Castellamonte in 1660, and subsequently enlarged by Juvara. The exterior has no pretension to magnificence, and its effect has been much injured by wings awkwardly attached to it. The iron railings and gates which separate it from the Piazza are from designs by Palagi; the bronze figures of Castor and Pollux by Sangiorgio (1842). The interior is to be seen on Sun. and Thurs. from 10 to 12, and 2 to 4. Tickets at No. 1, Piazza S. Giovanni, N. of the Cathedral, gratis. On the principal staircase is a bronze equestrian Statue of Vittorio Amedeo I., commonly called Il Cavallo di Marmo, the animal being much more prominent than his rider. The captives at the feet of the horse are by Adriano Frisio, a scholar of Giov. Bologna. By a noble marble staircase, ornamented with paintings and statues, we reach a great old-fashioned hall. Guards. In this is a large painting of the battle of St. Quentin (1557), attributed to Palma the younger. Thence we pass into the hall of the Body Guard, adorned with frescoes and paintings. The state apartments are splendidly furnished, modern luxury being united to the heavy magnificence of the last century. They were restored and decorated during the reign of Charles Albert. The inlaid floors. in woods of different colours, are remarkably beautiful. In the King's Private Room are modern paintings of members of the House of Savoy remarkable for their piety, or members of religious orders. The Great Gallery, overlooking the gardens, contains portraits of sovereigns of the reigning family, and of men of eminence in every department, natives of the country. Beyond this is the Apartment of the Queen, with magnificent boudoirs, no longer shown. In the Guardaroba della Regina are some good Etruscan vases, and a large picture of Taormina, with Ætna in the distance, by Massimo d'Azeglio; near this is the Chapel, gaudy and heavy. The State Drawing-room contains several indifferent pictures - one of a tournament at the Court of France between Amedeus VIII. of Savoy and the three English Earls of Harrington, Arundel, and Pembroke. The Drawing-room is richly decorated with a profusion of Chinese and Japan porcelain. The State Ball-room has a remarkable inlaid floor. The Chapel of the Santo Sudario, generally closed during the afternoon, on the side of the cathedral, can always be entered from the palace, near the antercom of the state apartments.

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bert, Prince Eugene of Savoy, and Napoleon; many Arabic and Syriac manuscripts. There is also a valuable collection of 2000 drawings by old masters, formed by the Roman engraver Volpato, and including specimens of Mantegna, Leonardo da Vinci, Raphael, Michel Angelo, &c., and a very fine Miniature by Cristoforo de Predis (1474).—K. In the passage leading into the library are several early Christian inscriptions from the Catacombs at Rome, a few in Greek characters.

Adjoining the state apartments, but entered from the side of the Piazza (No. 13, under the arcade), is the *Armeria Reale (open daily from 11 to 3, by Permesso obtainable only at the 1st door to the rt. on the staircase. Catalogue, 5 fr.). This valuable collection of arms and armour was formed in 1834, partly from the arsenals of Turin and Genoa, and partly from private collections, especially that of the Martinengo family of Brescia.

The Armoury contains upwards of 3000 articles, deposited in two halls. In the first is a collection of standards of the Sardinian and Italian armies at different periods; of modern warlike implements, and of numerous presents made to the late King,—such as the crown presented by Turin in 1861; and a sword, presented by Rome in 1859, the work of Castellani of Rome, from the designs of the Duke of Sermoneta. The two Imperial eagles of Napoleon's Italian Guard. presented by one of its commanders, General Lecchi. The sword worn by Napoleon at Marengo; several Neapolitan flags taken by the Piedmontese. In the centre of the room is the favourite horse, of English breed, of King Carlo Alberto, which accompanied him in his different campaigns, and during his last residence at Oporto. Here also are some marble busts of Piedmontese military celebrities, sundry warlike engines, apparatus, &c. The marble group of the Archangel Michael overcoming Satan is by Finelli, and was presented by the widow of Carlo Felice in 1844.

The long Hall, or Galleria Beau-

mont, contains the most important objects of the collection.

Four splendid suits which belonged to the Brescian family of Martinengo in the 15th cent., ornamented with damasquine and other engravings of excellent design: that of Antonio IV.

being the finest of all.

The full suit of Duke Emanuele Filiberto, or Tête de Fer, worn by him on the great day of the battle of St. Quentin. Emanuele himself was a very good armourer, not only in the coarse smith's work, but in the finer department of inlaying with silver, or damasquining, and it is said that the armour which he wore was his own manufacture. Pacific as he was in the later years of his life, he never went into public except in his panoply, and bearing his good sword under his arm. This armour is copied in Marocchetti's statue in the Piazza S. Carlo.

Gigantic suit, bearing a ducal coronet and the letter F. The staff of command of Alfonso da Ferrara (1515). That of the celebrated Tiepolo. A magnificent suit of damasquined steel. The cuirass of Prince Eugene of Savoy, with three deep bullet indentations, worn by him at the battle of Turin in 1706, with his sword and pistols.

Cuirass worn by Carlo Emanuele III. at the battle of Guastalla in 1734, and that of the celebrated leader, Carmagnola, with fine reliefs.

Helmets in the style of the Renaissance. One formed part of the collection of the celebrated anatomist Scarpa of Pavia. It is covered with figures, representing Jove thundering

upon the Titans.

Shields and targets in the same style. One is exceedingly rich, embossed with subjects representing the contests between Marius and Jugurtha. Among the ornaments is introduced a crescent, supposed to be the device of Diana of Poitiers; but more probably the armorial bearings of its owner. It is of the best period of 16th-cent. art, and is attributed to Benvenuto Cellini. Another very splendid shield, representing the Labours of Hercules.

Three very delicate triangularbladed stilettoes, which, it is said, were carried by Italian ladies for the purpose of ridding themselves of husbands or lovers.

Sword of Duke Emanuele Filiberto, formerly preserved in the "Camera de Conti," and upon which the officers of state were sworn; an ancient Roman standard of an eagle, bearing the inscription S. O. T. and Leg. VIII., found in Savoy; the sword of St. Maurice, leader of the Theban Legion, given to Duke Charles Emanuele by the Abbey of Agauno in 1571; the sword of Constantinus Palæologus XIV., last Emperor of Constantinople; the rostrum of an ancient galley in bronze, in the form of a wild boar's head, found in the port of Genoa; also a sword-handle, attributed to Benvenuto Cellint.

The collection of Oriental arms presented by General Solaroli is extensive, as also those from S. America. Amongst the former is a sword of Tippoo Saib, given by him to Gen. de Boigne, a Savoyard officer, who had been much employed by the native princes of India. The series of firearms of different periods is also considerable, and very many interesting as works of manufacture and art, amongst which may be particularised -1534, the arquebus and pistols which belonged to Emanuel Philibert, having been given to him by Charles V.; 1547, another, incrusted with ivory, with designs of mythological subjects; and, 1548, a third, having subjects beautifully sculptured on ivory, representing Meleager and Atalanta.

At the extremity of the Armoury is a door, usually closed. Over it is a bust of King Carlo Alberto with his swords, and two Austrian standards, captured at Somma Campagna during the campaign of 1848. The door leads to the private Collection of coins and medals (Medagliere del Re) formed by King Carlo Alberto. It contains upwards of 30,000 Greek, Roman, and Italian pieces, and is especially rich in those of the house of Savoy, and of the Italian states. It can only be visited by the express permission of the Conservator.

Adjoining the palace, and in com-

munication with it, are the Offices of the Prefect, and the Archivi, in which is deposited a rich collection of diplomas and charters. Annexed to these archives is a valuable library of early printed books and manuscripts.

The Accademia Militare forms also a part of the same pile. It encloses a large quadrangle, of handsome and scenic effect.

PALAZZO MADAMA. - This ancient Castle stands in the centre of the Piazza del Castello. It was founded by William Marquis of Montferrat in the latter part of the 13th cent., and enlarged about 1416, by Lodovico, last prince of Achaia, at which time the two great brick polygonal towers were erected. The principal front was added to the old structure in 1720, after the designs of Juvara, and is a good specimen of palatial architecture. The other three were to have been completed on the same plan. It was fitted up in 1718 as a palace for the widow (Madame Reals) of Charles Emanuel II. and mother of King Victor Amedeus II. A double flight of stairs leads up to some handsome rooms in the Louis XIV. style, appropriated to the offices and committeerooms of the Italian Senate, which held its assemblies in the large hall from 1848 until the transfer of the government to Florence in 1865. On the principal landing-place there is a statue of King Carlo Alberto, by Cevalto, placed here by Vittorio Emanucle and the Italian Parliament.

On the ground-floor the Academy of Medicine has rooms with a library and a Craniological Museum. Upon the high N.W. tower is the Royal Observatory.

Palazzo Carignano (D. 3) is a characteristic specimen of the fancy of Guarini (1680). The inside front, facing the court, was intended to be covered with stucco. Several of its rooms contain allegorical frescoes by painters of the last century. This palace has considerable historical interest; it was the residence of King

Carlo Alberto before his accession to the throne, and several members of the royal family were born here. A bronze inscription records the birth of Victor Emanuel in 1820. It was here that the Constitution was proclaimed in 1821, and it was in it that the Chamber of Deputies or Lower House of the Italian Parliament held its sittings from 1860 until removing to Florence in 1865. The front towards the Piazza Carlo Alberto, constructed by Bollati and Ferri in 1864, principally of granite, and adorned with columns and statues, is very handsome. roof of the fine hall in the new portion is decorated with paintings by Gonin, and that of the antechamber by Sereno This Palace now contains (1870).the Museum of Natural History (see below).

The Palazzo Valentino (F. 6), built in 1633 by Christine of France, the wife of Vittorio Amedeo I., and daughter of Henri IV. and Marie de Medicis. The style is that of a French château; the decorations of the apartments are heavy, and in the bad taste of the 17th cent. This Palace is now used as a Government Engineering School, and contains a collection of mechanical models, as well as lecture-rooms and a library.

There is also here a good collection of the rocks and minerals of Piedmont, which can be seen on application.

MUSEUMS AND PICTURE GALLERIES.

Palazzo della Reale Accademia delle Scienze (C. D. 3), a large building, formerly the Jesuit College, designed by Guarini in 1678, and intended to have been coated with stucco. Besides a good library (50,000 vols.), it contains the Pinacoteca, or Royal Gallery of Paintings and the Museum of Antiquities. The entrance is on the E. side. Open on Sundays from 12 to 3, gratis, on other days from 9 to 4, except on certain festivals and holidays. Adm. 1 fr. to each floor.

The *PINACOTECA, or Royal Gallery | are occupied in various agriculture of Painlings (catalogue 1 fr. 25 c.), was labours. Fire is represented by Cupi

formed by King Carlo Alberto with pictures scattered over the different royal residences, and by some important purchases from Genoa. Originally placed in the state apartments of the Palazzo Madama, it was removed in 1867 into a suite of 15 rooms, fitted up for the purpose, on the second floor, but several pictures have been put aside for want of space.

On the great stairs hang some large examples of Jacopo Bassano, Sebastian

Ricci, and others.

ROOM I. contains portraits and busts of members of the House of Savoy, and some pieces representing battles in which the sovereigns of Piedmont sustained a part. Room VIII. contains Paintings on porcelain, mostly from old masters of the Italian schools, executed by the Swiss artist Constantin. and purchased by King Carlo Alberto for 125,000 frs. Luca della Robbia, the Virgin and Children, relief in coloured earthenware. In Room XIII. is a beautiful relief of the Virgin and Child by Donatello. The remaining Pictures are here arranged in alphabetical order of Painters' names.

Albani.-Salmacis and Hermaphroditus .- The Four Elements, executed for Cardinal Maurice of Savoy, "one of the best productions of modern mythological painting," Cic. The Cardinal had directed the painter to give him una copiosa quantità di amoretti; and Albani served him to his heart's content. The amoretti in this and the other companion pictures are exquisitely playful. Juno is the representative of Air; and her nymphs are, with much odd ingenuity, converted into the atmospheric changes, Æolus lets the winds out of a cave. Dew, rain, lightning, and thunder form one group. Water is figured by the triumph of Galatea; at the bottom of the picture are nymphs and Cupids with pearls and coral. Earth is personified by Cybele, whose car is surrounded by three seasons. Winter being excluded. Here the Cardinal's Cupids are occupied in various agriculture forging darts, by one of which Jupiter himself, with his thunderbolt, is trans-Vulcan looks on.

Badile (Autonio), uncle and teacher of Paolo Veronese.—Presentation.

Barnaba da Modena.—Virgin and Child.

Bassano (Jac.).—Cupid at the Forge. Beccafumi. - Virgin and Child, with SS. John B. and Jerome.

Bellini (Giov.).—Virgin and Child. Bellotti (Bern.).—Two Views of Turin.

Bonifazio (Veronese). — *Holy Family, with Tobias, SS. Catharine, Jerome, and others.

Botticelli.—Triumph of Chastity, a youth bound to a car drawn by lions, minutely finished .- Virgin and Child.

Botticelli (School of).—Tobias, with the three Archangels.

Bourguignon.—Cavalry Skirmish. Bril. - Landscape.

Bronzino.-Eleanor of Toledo and her husband Cosimo I. dei Medici.

Brueghel (Velvet).—Landscape. Bruyn .- Portrait of Calvin.

Bugiardini.—Virgin and Children. Caracci (Agost.).—Landscape.

Caravaggio. — * Musician.

Carlo Dolci. - Virgin and Child. Claude Lorraine.—Two Landscapes:

Morning and Evening.

Clovio. - Curious Entombment, with three Angels above holding the Santissimo Sindone.

Crespi.—St. John Nepomuc leaving the Confessional.

Defendente Deferrari.—Marriage of St. Catharine, and St. Peter.-Virgin and Child, with SS. Barbara and Michael, and Charles III. of Savoy. Original frame.

Domenichino. - Group of Children, symbolizing Architecture, Astronomy,

and Agriculture.

Engelbrechtsen.—Crucifixion; Ecce Homo and Crowning with Thorns on the wings.—Adoration of the Magi.

Fabritius.—'The Reproof.

Flinck.—Portrait.

Floris.—Adoration of the Magi.` Fra Angelico.—Virgin and Child.-Angels in Adoration.

Francia. - *Entombment. Franciabigio.—Annunciation. N. Italy.

Gandolfino.-Virgin and Child. Garofalo.—Disputation in the Temple.

Gaudenzio Ferrari.—*St. Peter with the donor.—The Virgin and Elizabeth -*Descent from the Cross.—Joachim driven from the Temple.—The Visitation.—Crucifixion.

Gentileschi.—Annunciation.

Gerard Dou .- Girl picking Grapes. -Portrait.

Girolamo Giovenone.—The Madonna enthroned between SS. Abbondio and Anthony of Padua, tempera (1514).

Giuseppe Giovenone.—Resurrection and Ascension.

Goltzius. — Warrior.

Guercino.-*Virgin and Child. -S. Francesca Romana.—Ecce Homo.

Guido Reni.—John the Baptist. — Cupids.

Holbein.—Portrait of Erasmus.

Honthorst.—Samson.

Lanini.—Holy Family, with St. Jerome.

Lely (Sir Peter). Three Heads. Lorenzo di Credi. - *Virgin and Child.

Macrino d' Alba.—Virgin and Child, with SS. John B., James, Ugo, and Jerome.—St. Peter, and a Franciscan

Card. Bishop.—SS. Louis and Paul.

Mantegna.—Virgin with the Child and five Saints.

Maratta.—Virgin and Child.

Massimo d'Azeglio.—Landscape.

Memling.-*The Seven Sorrows of the Virgin.

Mieris (Frans van).—His own Portrait.

Mignard.—Portrait of Louis XIV. Moretto.—Virgin and Child.

Mytens.-Charles I.

Netscher.—Scissors-grinder.
Paolo Veronese.—The Queen of
Sheba.—The Finding of Moses.— S. M. Magdalen in the house of the Pharisee.—Danäe.

Paris Bordone.—A beautiful woman, with cherries in her lap, "grossly misused," Cic.

Penni.—Good copy of Raffael's Entombment.

Petrini (Gian.).—SS, Catharine and Peter M.

Petrus Cristus. - Virgin and Child.

Pollajuolo.—*Tobias. Potter.—Cattle.

Poussin. - Waterfall. - Cascade of

Tivoli.-St, Margaret.

Raffael.—Virgin and Child (Madonna della Tenda) on panel, an old copy of the picture at Munich. It derives its name from the curtain (tenda), and was purchased by Carlo Alberto for 3000l. Passavant thinks it is by Pierino del Vaga.—Julius II. (Copy).

Ravenstein.—Portrait of a Princess.

Rembrandt.—Old Man asleep. Ribera.—St. Paul the Hermit.

Rinaldo Mantovano (pupil of Giulio Romano).—Assumption, and God the Father, "both with single angels, quite noble and Raffaellesque in conception," Cic.

Rubens.—*Sketch for his Apotheosis of Henry IV., in the Uffizi.—Copy of Holy Family.

Rubens (School of) .- Soldier and

Girl.

Ruysdael.—Landscape.

Saenredam .- Interior of a Church.

Sallaerts.—Procession.

Sassoferrato. — Virgin and Child, with a Rose.

Savoldo.—Holy Family with St. Francis.—Adoration of the Shepherds, "with a fine effect of dawn," K.

Schalken.—Old Woman.

Schiavone (And.) .- Four oblong

Mythological Scenes.

Sodoma.—*Lucretia.—*Holy Family. Virgin and Child, with SS. Jerome, John Bapt., Lucia, and Catharine.

Strozzi.—Homer as a blind fiddler, "quite original, painted with feeling,"

Cic.

Sustermans.—Portraits of Vittoria della Rovere and her Son.

Teniers. - Musicians. - *Card

Players.

Timoteo Vite.—Virgin and Child. Titian (Copy by Bassano).—Paul

III.

Vandyck.—*Holy Family.—*Prince Thomas of Savoy.—*Princess Clara Eugenia.—*Children of Charles I.

Van Eyck.—St. Francis. Velasquez.—Philip IV.

Vivarini (B.). - Virgin and Child.

Vos.—Portrait of Snyders and his Wife.

Weyden (Roger van der).—312, 320, Visitation, with donor.

Wouwerman.—Cavalry Skirmish.— Horse-market.

The *Museum of Antiquities—Museo Egizio e d'Antichità—has acquired much importance by the addition of the Collections formed by Cavaliere Drovetti, a Piedmontese by birth, while Consul-General of France in Egypt, and purchased by King Carlo Felice in 1820. They comprise some of the most valuable Egyptian remains in Europe. On the ground-floor are placed the more massive objects, statues, sphinxes, sarcophagi, and inscriptions; the second floor containing the smaller Egyptian objects, Roman bronzes, &c.

The division on the ground-floor consists of three large halls. Catalogue by Signor Rossi, the director.

The Drovetti specimens having been collected about Thebes, Luxor, &c., belong, like the more massive objects in our British Museum, to the period of the 18th and 19th dynasties, or from the 17th to the 13th centuries B.c. The following are best worthy of attention:—

Four lion-headed female statues of Pasht, or Bubastes; group in white marble of Ammon Rha and Horus. 2nd Hall: sitting statue of Phtah, the Vulcan of the Greeks, of the time of the 18th dynasty (1500 years B.C.); granite statue of Pasht; sitting statue of Thothmes III., in black granite (16th cent. B.c.); crouching colossal statue in granite of Amenophis II. the contemporary of Moses (16th cent. B.C.); statue in basalt of Amenophis III., or Memnon (1430 years B.C.); the most powerful of Egypt's kings; a group of two statues of the period of Amenophis I.; a very beautiful Sarcophagus with its cover in green basalt; pedestal of an *Altar in black granite (this is perhaps the most interesting relic in the whole collection, for its remote date; it bears the name of Meri of the 12th dynasty, who lived 2654 years B.c.); a hollow marble

plinth, with a Greek inscription in honour of Ptolemy Epiphanes (230 years B.C.). On the floor of this Hall are several *mosaics of the Roman period, discovered at Stampacci, in Sardinia, with representations of lions, bears, and antelopes, and a male figure playing on a lyre, supposed to be Orpheus. Statue of Phtha with a Nilometer; group of three sitting statues in black granite of *Rhamses II. (Sesostris), between Ammon Rha and Mut (14th cent. B.C.): Rhamses is of life-size, the other figures are in miniature; colossal head of a ram in sandstone; group of Horus and his daughter Muthmet (15th cent. B.C.); statues in granite of Rhamses II., Meiamoun, or Rhamses the Great, or Sesostris, who reigned in the 14th cent. B.C.); foot of a colossal statue of Menepthah, or Amenophis, son of Rhamses the Great; colossal statue, in red sandstone, of Seti or Se Ptah, son of Menepthah (it was in his reign that the Exodus of the Jews took place); two colossal Sphinxes, in sandstone, from before the palace at Karnac, erected in the 17th cent. B.C.; *bilingual inscription on a slab of granite, in demotic and Greek characters, containing a decree of the priests in honour of Callimachus during the reign of Cleopatra and of Ptolemy Cæsarion, her son by Julius Cæsar (B.C. 44); circular altar, dedicated to several divinities—probably of the 28th dynasty, in the 5th cent. B.C.; figures of Osiris, Isis, and Horus, the Egyptian trinity, in a single piece of red granite. Several models of Egyptian ruins and temples.

In the 3rd Hall on the ground-floor, Greek and Roman statues and busts. A Sleeping Cupid or Genius is perhaps the finest object; it is supposed to be Greek, although some consider it a copy made in the 16th cent. of an ancient work; colossal Oracle Head of Juno, found at Alba, in Piedmont, hollowed out behind, and intended to be fixed to a wall, so that the priest could deliver answers to devotees without being seen; black marble statue of Diana; black marble bust of Circe

or Medea, with illegible letters on it; a head of Antinous; busts of Vespasian and Julian; statue of Augustus, found at Susa. At the extremity of this Hall is the collection of

Ancient Roman Bronzes, with a collection of silver vessels discovered in Savoy, some with reliefs in the handles. Roman inscription on bronze, found at Industria (Rte. 2); an elegant tripod, with brazier, and the muchinjured *statuette of a kneeling Faun, found at the same place; bronze *statuette of Minerva, found, in excellent condition, in 1829, in the bed of the river Versa, near Stradella; a few engraved Greek pateræ; several small Roman bronzes and utensils from Industria. Good bust of Agrippina, Nero's mother, and a bust of young Caligula. In this hall are some large specimens of ivory carvings by a German artist of the 18th cent.; they represent the Judgment of Solomon and the Sacrifice of Abraham, and are more remarkable for their size than for their artistic sculpture. Finally, an indifferent collection of Etruscan vases from the S. of Italy, and a *series of earthenware vessels of the Roman period from the ruins of Pollentia (Rte. 6); a long series of Phœnician Divinities, and figures in bronze from the Island of Sardinia, &c.

On the second floor are smaller objects of the Egyptian collection. In the first, or long saloon, is a very interesting series of human mummies (the hair perfectly preserved in many instances), with their cases, some highly decorated; on the walls numerous papyri, and below, several smaller Egyptian statues, votive tablets, &c.

In the middle of the second Hall is the Isiac Table, a tablet in bronze, measuring 4 ft. 2 in. by 2 ft. 5½ in., covered with sunken Egyptian figures and hieroglyphics, part of the outlines being filled with silver—forming a kind of Niello. It seems to have been first discovered on the Aventine at Rome, near where a Temple of Isis once stood, and it was given by Pius III. to a son of Cardinal Bembo. Having disappeared during the pillage

of Rome by the Connétable de Bourbon, it was re-discovered in 1709, at Turin, amongst some lumber; it was carried off to Paris in 1797, and restored to Italy at the Peace. The Isiac Table is interesting, as being one of the first objects of Egyptian antiquity in recent times that led to serious investigations as to the meaning of hieroglyphics; but it is now clearly ascertained that these have no meaning at all, being pseudo-Egyptian productions extensively fabricated during the reign of Hadrian. In this room are several glass cases containing Egyptian ornaments of every kind; a complete collection of the smaller divinities in terra-cotta, enamel, and glass; a series of nearly 2000 scarabæi with inscriptions; amulet, and some beautiful specimens of jewellery, mounted with precious stones; whilst in presses around are several mummies of monkeys, cats, heads of calves and bulls, of the ibis, falcons, crocodiles, and of several species of fishes from the Nile. Articles of food: bread, corn, eggs, onions, dates, &c. -even to ducks ready for the spit of some Egyptian chef 3000 years ago. Clothing for the dead: masks to cover the faces of mummies; sandals, upon the soles of which are painted captives-some negroes, others Jews-with their hands bound; a singular mode of expressing a posthumous triumph.

Amongst the numerous illustrated Papyri hung on the walls, two are remarkable; the celebrated Book of the Kings, first published and ably illustrated by Sir Gardner Wilkinson, and a funerary roll, 40 ft. in length (illustrated by Dr. Lepsius, of Berlin), on which is represented the trial of a Soul before the tribunal of Amentis. Osiris is seen acting as President, and the divinity Tot as Secretary, with a court of 42 judges, before whom the goddess of Justice leads the accused Soul.

In the smaller room leading from the second Egyptian Saloon is an extensive series of steles, or votive tablets, some of which are said to belong to as remote a period as the 8th dynasty, at least 30 centuries B.C.

Numismatic Collection.—Attached to the Section of Antiquities is the Cabinet of Medals, consisting of a collection bequeathed by Cavaliere Lavy to the Academy of Sciences, of others added by the King, and modern acquisitions. It contains 25,000 specimens, of which 5000 are Greek, 6000 Roman, and the rest mediæval and modera. It is not shown except by special permission.

The MUSEUM OF NATURAL HISTORY, in the Palazzo Carignano (open daily, 1 to 4), contains a good collection of minerals, including specimens from Savoy and the valleys descending from Mont Blanc. The geological and palæontological collections are very extensive as regards the Piedmontese territory, having been formed by Professor Sismonda during his labours for the geological map of the continental portion of the kingdom, and by General Alberto della Marmora for that of the island of Sardinia. A series of the rocks traversed by the great Alpine tunnel between Modane and Bardonecchia has been placed here. There are also some large meteorolites, and the specimens of diamonds, the gift of Signor Falco in 1872, are interesting. Among the fossil organic remains of the tertiary formations of the Montferrat, is the skeleton of a Mastodon, found in a fresh-water deposit near Baldichieri. The skeleton of the Megatherium, from Buenos Ayres, is the most perfect hitherto discovered. Another is of the Glyptoond. from the same country. The series of birds of Piedmont in the Zoological department is particularly good.

Museum of Artillery (Museo Nazionale d'Artigleria). A valuable Collection of pre-historic and ancient Arms, formerly in the Arsenal, but at present in course of rearrangement, and invisible.

Università Reale (D. 3), erected in 1713, by Ricca. The Universities of Turin and Genoa formed the two great educational establishments of the Sardinian monarchy. There are

upwards of 80 professorships, and | about 2000 students. The square court shows the effect produced by columns encircled by bands, storey above storey. Under the portico are placed a number of Roman inscribed stones, reliefs, and statues discovered in Piedmont, among which are two mended torsos of men in armour found at Susa. Many of the inscriptions and monuments are sepulchral. Upon the cippus of Quintus Minutius Faber, a wheelwright, he is represented, below, working upon a wheel; and at the top, lying in bed. The inscription on an altar raised to an almost unknown divinity by a certain Sempronia Eutychia, does not speak well for the modesty of the devotee. There are also several mediæval inscriptions; some of the times of the Lombard kings, Grimoald, Aripert, and Lothair.

Biblioteca Nazionale, 17, Via di Po. This valuable Library (8 A.M. to 6 P.M. from May to Nov., 9 to 4 and 7 to 10 P.M. from Nov. to May) contains about 200,000 volumes of printed books, and 4000 MSS., many of which belonged to the Dukes of Savoy. was placed here by Carlo Emanuele I.; and many collections have been successively added. Calusio, the author of the Hebrew Concordance, bequeathed his Oriental manuscripts to it; and it contains a part of those from the Benedictine monastery of Bobbio. latter are very ancient and authentic. A large collection of the Greek writers on alchemy, mostly inedited. A manuscript of the 'De Imitatione Christi,' the celebrated work commonly attributed to Thomas à Kempis, but written more probably by Gersen, abbot of the Benedictines of Vercelli, who lived a century before. This codex was found in a Benedictine convent at Arona in 1604. Several Bibles, from the 10th to the 16th cent., some curiously and richly illuminated; a Catena Patrum, probably of the 9th cent., with portraits of the 12 minor

school, of great beauty; four or five seem to be by Memling. ("I know of nothing so fine in this class of artthe Kiss of Judas is a marvel of its kind."—H. A. L.) Seyssel's translation of Appian, illuminated, with a portrait of himself presenting the work to Louis XII. Hebrew MSS., several inedited.

Accademia Albertina delle Belle ARTI (E. 8). This Academy derives its name from King Carlo Alberto, a liberal benefactor. Here are schools for drawing, painting, &c., and a collection of 256 pictures, of which very few are of much value. (Open daily, 10 to 4, fee, } fr.)

104, Jordaens, Dying Martyr; 107, Schedone, Holy Family; 108, Rubens, The Youth of Bacchus; 127, Macrino d'Alba, Two Saints and the Donator; 128, Defendente Deferrari, Nativity: 132, Francia, St. John the Baptist; 140, 141, Filippo Lippi, Four Saints; 153, Raphael, Madonna di Loreto-an old copy; 160, Jan Mabuse, Lady Writing; 174, Romanelli, St. Cecilia: 201, Sassoferrato, Madonna; 220, Giovenone, Nativity,

There are also some valuable cartoons, by Gaudenzio Ferrari and Lanini, and one, by Leonardo da Vinci, of the well-known Vierge aux Rochers, at the Louvre.

INDUSTRIAL MUSEUM (Reale Museo Industriale Italiano), in the Via dell' Ospedale (E. 4), close to the Exchange. An extensive collection, formed at great expense by the present Government; and consisting not only of machines and models, but of manufactured articles, mineral productions, plans, &c. Open on Sun. and holidays, 12 to 4; on other days, 9 to 11 and 2 to 4. Collections on the 1st floor, Thurs., 1 to 4.

Museo Civico (E. 3), founded by the municipality in 1863, chiefly for objects of local interest. (Sun. and Thurs., 12 to 3, free; on other days, 9 On the upper floor is a Offices, with miniatures of the Flemish | suite of 12 rooms, three of which

are occupied by a miscellaneous collection comprising busts, majolica, glass medals, nielli, illuminated books, ivories, wood carvings, and autographs. Here may be seen in wall cases 6 fragments of reliefs from the tomb of Gaston de Foix (see Milan, Brera); also a collection of medals of the sovereigns of Savoy and Piedmontof coins struck at the different mints of Italy-a collection of autographs of the sovereigns of the house of Savoy down to Charles Albert in 1849; of the great men of the country, including Lagrange, Plana, M. Azeglio, Cavour, Botta the historian, Silvio Pellico, a part of Ariosto's comedy of 'Caprana,' some illuminated MSS., amongst others a good copy of the Grimani Breviary, in the library of St. Mark at Venice, and the statutes of Turin in the 13th cent., old books, &c. In one room is a head of Sappho by Canova, with his receipt for it to the purchaser in 1820, of 440 Roman scudi. Here also is a collection of all Bodoni's type printings, with his likeness. Then follow 7 rooms with oil-paintings by modern Italian artists. In the 11th are watercolour drawings, and in the 12th a display of Italian pottery, and a few old pictures, including a Coronation of the Virgin by Bart. Vivarini (1473), a Madonna by Bugiardini and Sassoferrato, and a large picture of Rebecca receiving the gifts of Isaac, by Jan A descent of a few steps on Victors. the rt. of the entrance leads to a Collection of wood-carvings, sarcophagi, models, and architectural fragments. Outside in a Court is a model of the Bucentaur (see Venice, Arsenal), with two medallions in Robbia ware of the Savoy and Turin arms, borne by genii, and surrounded with coloured festoons of fruit.

The Museo Storico Nazionale (E. 3), a conspicuous and lofty building, was designed as a Synagogue by Antonelli in 1863, but is now being fitted up as a Museum in commemoration of Italian unity. It forms an oblong block, with a high tower, the principal part of brick, with a Corinthian granite portico, and a corridor of

granite columns above. It is built of the plan of Herod's Temple of Jerusalem as laid down in the Talmud. The cupola is of singularly bold construction, and the entire height of the building is 360 ft.

THEATRES.

The Teatro Regio, in the Piazza Castello, will hold 2500 persons (entrance 3 fr.), and is open during the Carnival. It was built from the designs of Count Alfieri, uncle to the poet, and was the building which made his reputation as an architect. Born at Rome, he was educated as an advocate; but his love for architecture soon induced him to abandon the bar. Having been employed at Tortona, when Carlo Emanuele II. passed through that town, the monarch was so pleased with his work, that he took him into his service and afterwards appointed him Court Architect.

Teatro Carignano, open for operas and ballets during the autumn, and for comedies in the spring and summer, was also designed by Count Alfieri; and here the earliest tragedy of Vittorio Alfieri was first represented. T. Vittorio Emanuele, in the Via Rossini (E. 3), the largest in Turin. Operas, ballets, &c. Teatro d'Angennes, near the Post Office, remarkable for the good arrangement of the scenes and stage. French plays are frequently represented here. are also two theatres of Fantoccini. The Piedmontese claim the honour of being the inventors of puppet-shows, which are carried to high perfection in the performances of these wooden com-The buffoon character Gianpanies. duja is of Piedmontese origin, as Arlecchino is Bergamasque. There are several popular Theatres, and a Hippodrome.

CHARITABLE INSTITUTIONS.

The Ritiro delle Rosine, near the Post Office, was founded by Rosa Govona, a poor girl of Mondovi, who, in 1740, collected a number of other girls of her own class for the purpose of living as a semi-religious community, maintaining themselves by their own labour. She settled in Turin, under the patronage of Carlo Emanuele III., and dying in 1776, was buried in the simple chapel of the This establishment contains about 350 inmates; the income, which arises entirely from the work of the inmates, amounts to 80,000 francs, with which they are comfortably maintained. Over the principal entrance is engraved the appropriate inscription—Tu vivrai del lavoro delle tue mani. There are several houses of the Rosine in other parts of North Italy.

The Reale Albergo di Virtù, an industrial school, was founded in 1587, by Carlo Emanuele I.

The Regio Manicomio, a Lunatic Asylum, has about 500 inmates. The patients are judiciously managed, and many of the improvements in the treatment of these unfortunate persons recently adopted in England and France have been long practised here.

The Casa della Divina Providenza, founded in 1828.

The Grande Ospedale di S. Giovanni (E. 4), founded in the 14th cent., receives annually 6000 patients. Its revenues before the French invasion were very large; and now, partly from estates, and partly from voluntary contributions, they amount to about 300,000 francs per annum. The clinical school and the anatomical theatre attached to the University are here. In front is the Military Hospital.

ENVIRONS OF TURIN.

For Steam Tramways, see Index.

CEMETERY [in summer, 3 to 8, in winter, 12 to 4; Carriage there and back, 1½ fr. Steam Tramway from the Piazza Em. Filiberto, passing the Regio Parco, and going on to Settimo (p. 25).]—The *Campo Santo is about a mile beyond the bridge over

the Dora (D. 1). It consists of a large octagonal space, surrounded by a high wall, and an inner portion by arcades, containing numerous sepulchral monuments, with a row of vaults beneath. Among the monuments of interest are those of Vincenzo Gioberti; Gen. Bava, the hero of Goito; Gen. Provana di Collegno, the geologist, with a touching inscription by his widow, and a good figure of the lady weeping over his sword; Drovetti, to whom Turin owes its Egyptian Museum. The monument of the Marchesa di Monforte by Bruneri, and that of Elizabetta Marchionni, deserve notice, as well as Vela's statues of Hope and an Angel carrying an infant to heaven. In the outer ground is interred Silvio Pellico (1854), with a tasteless pyramid of white marble. The Protestant cemetery is at the extremity of the general burying-ground, but separated from it by a wall.

The Capuchin Convent stands on a hill (F. 4), overhanging the right bank of the Po. Funicular Rly. to the summit, 15 c. The view hence across the river and city to the Alps, including Monte Viso, is very fine, and best seen by morning light. The local Tourist Club has established here an Exhibition (Museo Alpino) of Italian sub-Alpine Industries. (Adm. 25 c.)

La Vigna della Regina (Queen's Vineyard), once a royal residence, but now used as a school for the daughters of military officers, stands a little above the Church of the Gran Madre di Dio. It was built in 1650 by Viettoli for Cardinal Maurice of Savoy, when he had ceased to be a cardinal, in order to marry his niece Lodovica, the daughter of Vittorio Amedeo I.

The Tramway lines are very numerous, and mostly start from the Piazza Castello. Fare, 10 c. a course.

EXCURSIONS FROM TURIN.

(p. 25).]—The *Campo Santo is The *Superga (officially called about a mile beyond the bridge over Soperga) is reached by steam tram-

way from the Piazza Castello to (30 min.) Sassi (1080 ft.), and thence by Funicular Rly. in 30 min. to the sumit (2555 ft.). The latter line is very nearly 2 m. in length, passes through two tunnels, and is constructed in bold curves, with an average gradient of 13.3 in 100.

The Basilica was begun by Juvara in 1717, and completed in 1731, for Duke Vittorio Amedeo II., in the accomplishment of a vow made previous to the great battle of Turin, gained by the German allies under Prince Engene over the French. On the 7th Sept., 1706, Amedeo advanced with Prince Eugene from Chieri; and taking their station upon the summit of the Collina, they looked down upon his capital blockaded by the army of Louis XIV. Vittorio vowed to erect a church here in honour of the Virgin, "if it should please the Lord of Hosts to grant him and his people deliverance from the hands of the enemy;" and the victory gained over the French was the salvation of the house of Savoy. The name of Superga is said to be derived from its situation, super terga montium.

The interior is circular, with 6 elliptical chapels: 8 pilasters, and an equal number of columns, support the cupola, of good proportions, flanked by elegant quadrangular bell - towers. Through the interpilaster, opposite the principal entrance, is the access to a large octangular chapel, at the extremity of which is the high altar. The exterior flight of steps is continued all round the building. The portico of 8 Corinthian columns is fine. The high altar is decorated with a profusion of statues and reliefs, one representing the siege of Turin-Vittorio Amedeo, Prince Engene, and the Duke of Anhalt pursuing the enemy. The subterranean Church is in the form of a Latin cross, and contains the remains of most of the members of the royal house, King Carlo Felice alone having been interred at Haute Combe in Savoy. The monument of Vittorio Amedeo II. is decorated with allegorical figures in the taste of the last cent., and that of Carlo Emanuele

III., with a relief of the battle of Guastalla by Collini. In the centre of the cross, the place always occupied by the last-deceased sovereign, stands the temporary monument of Carlo Alberto, whose body was deposited here in 1850, when brought from Oporto. The halls and staircases are grand, from their proportions and rich marbles, and the solid decorations of the architect. Portraits of the Popes, the majority of course imaginary, are placed in the apartments appropriated to the sovereign, who visited the Superga annually, upon the 8th Sept. (Nativity of the Virgin). On this day is still held an imposing Service of Thanksgiving. A congregation of secular priests, endowed by the State, and selected from among the most meritorious of the parochial clergy, remain in charge of the building.

From hence there is a fine *view of the Alps, extending from Mont Viso at the extremity of the Cottian portion of the chain to the Simplon, including the whole of the Graian and Pennine Alps, with the beautiful hills of Montferrat below, the plains of Lombardy, and the spurs of the Apennines bevond.

The hill of the Superga consists of miocene strata of green sand and marl, with a conglomerate of pebbles, mostly

of serpentine. They are inclined at an angle of more than 70°.

The various Excursions among the neighbouring Alps are described in the following Routes, 2-7.

ROUTE 2.

TURIN TO MILAN, BY VERCELLI, NOVARA,
AND MAGENTA.—RAIL.

Miles. Stations. Routes.
Turin . . . 1, 3, 6, 7
3 Turin Porta Susa
8 Rivoli
5 Turin Succursale
11 Settimo . . . 4
15 Brandizzo
18 Chivasso . . 5, 15

22 Torrazza di Verolan 30 Livorno Vercellese

Miles.	Stations. Routes	
36	Tronzano	
87	Santhià 5	
	19 Biella	
41	S. Germano	
49	Vercelli 16, 56	
52	Ponzana	
63	Novara 14, 20, 21	
69	Trecate	
77	Magenta	
80	Vittuone	
85	Rho 33	
94	Milan 18, 32, 53, 54, 101	

Views on the l.

On leaving the Central Rly. Stat. the line curves round the city to reach the W. Stat. by the Porta Susa (A. 4), crosses the Dora Riparia, and arrives at the Stazione Succursale. crosses the Stura, and runs parallel to the l. bank of the Po. The Superga rises finely on the rt.

[Branch line W. from Porta Susa Stat. to Rivoli (5600). Above it towers the great unfinished palace begun by Here Vittorio Amedeo II. Juvara. was confined during the short interval which elapsed between his attempt to re-ascend the throne and his death. He had abdicated (1730) in favour of his son Carlo Emanuele III., and had retired to Chambéry, but in a short time he grew weary of private life, and formed a scheme for repossessing himself of the royal authority. Some say that he was instigated by the Countess of Sommariva, for whom he had renounced the crown, and whom he married immediately after his abdication. He was seized, brought to Rivoli, and kept in what was equivalent to solitary confinement. His attendants and guards were strictly prohibited from speaking to him; and, if he addressed them, they maintained complete silence, answering only by a very low bow. He was afterwards permitted to have the company of his wife, and remove to another prison; but on the 31st of Oct., 1732, he died. He was a wise and good monarch; and in his person the house of Savoy obtained the island of Sardinia and the regal title. There followed as one of the mourners.

are many pictures in the Palace-a collection of views in Piedmont by the brothers Cignaroli, landscapes by Vanloo, and a series of historical scenes from the lives of Amedeo VII. and VIII., Counts of Savoy

The country around Rivoli is very healthy. Hence the town and its vicinity abound in villas.

An avenue of pollard elms, about 6 m. long, connects Rivoli with Turin, the distant extremity of the vista being terminated by the Superga.]

The main line proceeds N.E. to

11 m. Settimo Junct., a town on the rt., bearing in its name the reminiscence of its Roman origin, ad septimum.

[Branch Rly. N. to Rivarolo.]

15 m. Brandizzo (1490), on the rt., is of great antiquity. It is noticed in the ancient itineraries as one of the stations where pilgrims to Jerusalem were accustomed to change horses.

The Malone and Orco torrents are crossed near their confluence with the Po.

18 m. Chivasso Junct., on the 1. bank of the Po (9000), was long considered as the key of Piedmont, and in 1798 it opposed a considerable resistance to Marshal Joubert when executing the decree of the Directory. by which he was ordered to dethrone the House of Savoy. The fortifications were destroyed by the French in 1804, when their possession of Lombardy placed Chivasso in the midst of their territory. Chivasso was the ordinary court residence of the Marquises of Montferrat, who, as sovereigns, held so conspicuous a place in the mediæval history of Italy, though Casale was their capital. One of them was taken prisoner near Alessandria, and imprisoned in an iron cage, where he died in 1270. The Marquis Giovanni, surnamed the Just, and much loved by his people, died here in 1305. He had been attended during his malady by Manuele da Vercelli, a physician of great reputation, who

Suspicions had been spread that the doctor had neglected or made away with his employer; the people rushed upon him and literally tore him in pieces. The Marquis Giovanni had no children, and his dominions devolved to his sister Violante (Irene, the Greeks called her), Empress of the East, and wife of Andronicus Comnenus Palæologus. Their second son, Teodoro, was selected to exercise his mother's rights, and in his person began the dynasty of the Montferrat-Palæologi, which became extinct in The Church of San Pietro dates from 1425. The front is decorated with ornaments and statues in terra-cotta, of great elegance, but much defaced. The remains of the ancient palace, or castle, of the Counts of Montferrat, consist of a high tower, upon the summit of which grow two mulberry-trees. Chivasso is celebrated for its lampreys. 2 m. S.E. are the Baths of S. Genesio, much frequented in the summer. Steam Tramway S.W. to (14 m.) Turin, E. to (9 m.) Brusasco.

Dil. S. to (6 m.) Monteu Po, on the site of the Roman station of Industria. This city, mentioned by Pliny and other ancient writers, had been lost until 1744, when the discovery of remains in the neighbourhood led to further excavations, which yielded many of the finest objects in the

Museum of Turin.

[Rly. N. to Ivrea, and thence N.W. to Aosta.]

22 m. Torrazza. Beyond this Stat. the Dora Baltea, descending from Mont Blane, is crossed.

30 m. Livorno (550), not far from which, on the l., is Cigliano. The old Church is interesting. Monte Rosa begins now to appear in great magnificence; and the pyramid of the Matterhorn is seen at the head of a valley.

36 m. Tronzano. The Church near the Stat. has a good tower of the 15th cent.

37 m. Santhià Junct. Buffet (5000).

There is an altar-piece by Gaudenzio Ferrari in the Church, which was restored in 1862. [Branch Rly. N. to Biella (1420 ft.), on the Cervo, one of the affluents of the Sesia. The town (10,000) and district have important manufactures of cloth and wool. Biella is divided into Lower and Upper Town (Piano and Piazzo). The latter, which is reached by funicular Rly., has a handsome Hydropathic Establishment. The Cathedral of St. Stephen, in the Lower Town, dates from the 15th cent. Near it is the Bishop's palace. Dil. N.E. to Varallo (Rte. 20), in correspondence with the morning train from Turin. Places can be secured either at the Central Rly. Stat. in Turin, or at Santhia. Steam Tramway E. to (7 m.) Cossata, and (27 m.) Vercelli.

From Biella, omn. by a steep but good carriage-road in 21 hrs. to the (8 m.) pilgrimage Church of the *Madonna d'Oropa, where is a miraculous image, said to have been carved by St. Luke, brought by St. Eusebius from Syria, and preserved by him in the then wild and desert mountain of Oropa. A series of zigzags leads to the Church, which is of the 14th and 15th cents. At the angles, in the ascent, there are more than twentyfour Chapels, about half of which contain life-size figures in coloured terracotta, by Aureggio of Biella. The 7th (Cappella Dimora) represents the Sojourn of the Virgin in the Temple, and is called by Mr. S. Butler a Mediæval Girl School: the 13th. which is the best in point of Art, is the Marriage Feast at Cana. Oropa is a fine Hydropathic Establishment, much frequented in summer. There is a similar Establishment, and a large Sanctuary, at Graglia (21 hrs. W. of Biella), and another Establishment at Cossilla, 2 m. from Biella on the road to Oropa.

The densely - wooded hills near Biella offer a variety of excursions. 3½ m. N. is Andorno, a charming summer resort; and 2 hrs. further N.W. is the beautifully situated Sanctuary of San Giovanni, in the Valle d'Andorno. Higher up the valley is the model

village of Rosazza (2910 ft.), 10 m. from Biella. The last village is Piedicavallo, 9 m. from Andorno, whence the Cima Bo (8435 ft.) may be ascended in 5 hrs. Mule path in 7 hrs. to Gressoney, 10 hrs. to Alagna.]

The Cavour Canal is crossed a short way before reaching the next station. This important work receives the water of the Po at a short distance from Chivasso; 6 m. after leaving the Po it crosses the Dora by an aqueduct 2500 yds. long, and passes successively under the other rivers descending from the Alps by siphon tunnels before emptying itself into the Ticino, between Galliate and Cuggiono; nearly 51 ft. in length, it carries about 4000 cubic ft. of water in a second, and distributes it over 300,000 acres of formerly unproductive land, increasing its rental from 300,000l. to 750,000l. Commenced in 1863, the sterling. total cost of the construction has been estimated at nearly 5,000,000l. sterling.

41 m. San Germano. In this neighbourhood the women wear a peculiar ornament in the hair, seen, with more or less variation, throughout Lombardy. It consists of rows of large pins (spilloni) radiating round the back of the head. Here these pins terminate in balls, either gilt, or of polished brass. Fine view of Monte Rosa. On approaching Vercelli, the dome of the Cathedral and the elegant towers of S. Andrea come into view.

49 m. VERCELLI Junct. (27,000), near the l. bank of the Sesia, covers a large area, and the fortifications, destroyed in 1704, have been laid out as boulevards, of which those on the N.W. command fine view of the Alps.

The *Church of Sant' Andrea, near the Rly. Stat., was commenced in 1219 by Cardinal Guala de' Bicchieri, who filled the office of papal legate in England in the reigns of John and Henry III., and whose name is connected with some important transactions during that turbulent period of our history. He was born and in 1399.

educated at Vercelli, and was a canon of its cathedral. Over the door on the l. he is represented in the act of dedicating the Church, with St. Andrew; and his merits are recorded in 11 rhyming Leonines, in the first of which, by a poetical figure, called Epenthesis, familiar to students of the Westminster and Eton Latin grammars, one word is inserted in the centre of another, for the sake of the metre:—

Lux cleri patriæque decus Cargualadinalis Quem labor atque artes, quem Sanctio canonicalis,

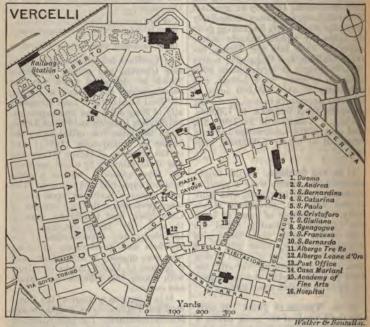
Quem lex dotavit, quem pagina spiritualis.

The Cardinal left all his property to this Church, and among the relics which he deposited there was the oblationarium of Thomas & Becket. Cardinal Guala was a most strenuous ally of King John; he excommunicated Stephen Langton and Prince Lewis, when the latter was called in by the barons of Runnymede (1215); and on the accession of Henry III. he was one of the ministry by whose exertions the royal authority was in a great measure supported and restored. new monarch bestowed upon Guala much preferment, the rich benefice of Chesterton, near Cambridge, among the rest. By heavy demands upon the clergy and sequestration of the benefices and preferments of those who were opposed to him, he amassed a fortune of 12,000 marks of silver, with which this Church was raised and endowed.

It is a curious mixture of the Lombard and Pointed styles, and has many Northern features. The pointed arches are supported by detached banded shafts, the foliation of whose capitals is deeply undercut. The Choir ends square. The interior is very beautiful, but injured by injudicious restorations and abominable glass. The windows in the chancel are pointed: those of the nave round-headed. The material of the walls is brick, with stone joints, windows, and doors; the columns and façade of stone, chiefly serpentine and grey limestone. The square detached Campanile, with a low spire, was added All the ancient tombs have been destroyed, with the exception of that in the corner Chapel of the rt. transept, of the first abbot, and architect—Tommaso Gallo, a French ecclesiastic (1246), upon which is a curious painting.

The extensive Hospital, on the opposite side of the street, founded by Cardinal Guala, retains its original endowment and destination. It cona monument to the Statesman was placed in 1864.

San Cristoforo contains some good *Frescous by Gaudenzio Ferrari, who was born in 1484, at Varallo; but not being able to find a teacher in his native place, he came to Vercelli. Giovenone was his first master; and so proud was he of his pupil, that in some of his paintings he signs himself "Geronimo, Giovenone, maestro di



tains a picturesque Cloister, with the canting device of its founder (a Bicchiere or drinking-glass), a crypt-like Gothic chapel beneath the principal ward, a Museum, and a Botanic Garden.

S. Bernardo, much modernised, retains some good early Lombard clustered piers, with carved capitals.

Passing on the rt. the Albergo Tre Re, we reach the Piazza Cavour, where Gaudenzio." He afterwards studied under Stefano Scotto (Rte. 20). The magistrates of Vercelli conferred on him the municipal freedom; and the city where Gaudenzio was thus instructed and adopted claims him as her own. This Church was anciently attached to a convent of the Umiliati, and Gaudenzio's paintings were chiefly executed for two brothers of that order, Corradi and Lignone, between the years 1532 and 1534.

The frescoes are all more or less injured. The first damage occurred during the siege in 1638. But they suffered more from the French, who used the Church as a prison for refractory conscripts.

In the N. transept, beginning on the 1. with the N. wall, are the Birth of the Virgin, the Annunciation and Salutation, and the Birth of Christ, Further rt., the Marriage of the Virgin, and below it the Adoration of the Magi. Many portraits are introduced into this composition, particularly a prominent figure with a cap and feathers, holding a falcon; the bearded king kneeling before the Virgin; also portraits of the painter, of his master Giovenone, and of his pupil Lanini. Groups of pages, esquires, and attendants fill the scene. Between the Nativity and the Adoration there is a group, representing S. Catherine of Siena and S. Nicholas of Bari presenting to the Virgin and Child two novices of the Lignone family. On the E. wall, the Assump-

tion of the Virgin. In the rt. transept, on the E. wall, is the Crucifizion, full of expressive figures and faces, wonderfully fore-

shortened: the converted Centurion and the Magdalene are conspicuous; the former a singular figure, clad nearly in the fashion of the court of Henry VIII. Upon the adjoining wall is the history of the Magdalene, consisting of the following subjects:-Above, Mary the sister of Lazarus, in the Roman Church frequently confounded with the Magdalene, is represented seated, with her sister Martha, listening to the preaching of our Lord. Our Lord at the table of Simon the Pharisee, the Magdalene kissing His feet. A considerable part is destroyed. Below, the Arrival and Preaching at Marseilles. This and the following fresco, which are attributed entirely to Lanini, are very fine, and the best preserved of the whole. The Assumption of the Magdalene; her death and burial are seen in the background. One-half of the principal figure was

painting beneath, by a cannon-shot during the siege in 1704.

Behind the high altar, in oil, Gau-denzio Ferrari, *Virgin and Child with SS. Christopher, John Bapt., Joseph, Nicholas, and two Umiliati brethren. Numerous exquisite Angel Boys play instruments and climb fruittrees.

In the sacristy is a Virgin, with St. Peter Martyr and other saints adoring the Child, by Lanini.

S. Giuliano has a good Deposition on wood, by Lanini.

In the great hall of the Casa Mariano, now the property of the Istituto delle Belle Arti, the vaulted roof and lunettes are painted by Lanini-subject, the glories of Music. Here also are some frescoes removed from S. Catarina and other Churches. Upstairs are some good pictures of the School of Giovenone, and a Gonfalone (processional banner), painted on both sides-the Virgin and Child, S. Anna, and Angels, by Lanini.

The large red-brick Church of S. Agnese, in the Piazza di San Francesco, has a Death of the Virgin, on wood, by Giovenone.

Santa Catarina. Here is a *Marriage of the patron saint, by G. Ferrari, with SS. Francis, Agapetus, and Anthony of Padua.

San Bernardino has a fresco representing our Lord about to be nailed to the Cross.

The Duomo was built by Pellegrino Tibaldi, towards the middle of the 16th cent., in a good though heavy style of Italian architecture; the cupola is more modern. The portico, by Count Alfieri, is handsome, surmounted by colossal statues of the Saviour, the Apostles, and Evangelists. The tomb of St. Amedeus in the transept was decorated with silver, at the expense of King Carlo Felice, in 1823, from the designs of Savesi, an artist of Turin. The wood-work of the choir was restored in 1822, from a design of Ranza, an architect of Vercelli. The destroyed, at the same time as the

view of Monte Rosa from the roof of the Duomo is magnificent.

The Library of the Cathedral contains MSS, of great antiquity and value, including a copy of the Gospels written by St. Eusebius, the founder of the see, in the 4th cent., and bound in silver, 5 cents. later, by order of Berengarius, King of Italy (see Monza). It is a Latin version, and supposed to be the most authentic copy of that called "Itala" by St. Augustine, employed in the earliest ages of the Western Church, until its use was superseded by the Vulgate. Being older than any Greek MS. now extant, it is in one sense the most ancient copy of the Gospels existing. St. Eusebius always carried this volume about with him. Amongst the other MSS. are Anglo-Saxon poems, including one in honour of St. Andrew, possibly brought from England by Cardinal Guala; the Recognitions of St. Clement, a very early MS.; but whether the work be really the production of this Apostolic Father is a question upon which critics are much divided; the Laws of the Lombard Kings, written in the reign of King Liutprand, and therefore not later than the year 744.

In the Piazza Torino is a colossal bronze Statue of Victor Emanuel, on a column and pedestal of white granite

(1889).

Hannibal fought his first battle with the Romans on Italian soil upon the Raudii Campi, in the neighbourhood of Vercelli, 218 B.C., and here also (in 101 B.C.) the migrating hordes of the Cimbri, who had taken 13 years to spread from the Danube to the Ebro, and from the Seine to the Po, were overwhelmed and destroyed by the Roman army, 50,000 strong, under Marius and Catulus.

[Rly. S. to Alessandria by Casale. Tramway N. to Fara (Rte. 20), Casale, and Aranco, N.W. to Biella.]

On leaving Vercelli, the Sesia is crossed upon a closed bridge of iron plates. Monte Rosa appears again in great beauty, and hence to Novara the Alps are seen in all their majesty. The effect of this mountain view is much enhanced by being seen across the great plain of Lombardy. The open face of Flanders is not more level; and the soil, intersected by ditches and canals, teems with exuberant fertility. The principal cultivation between Vercelli and Novara is rice.

52 m. Ponzana. Near this Stat, are seen the tall campanile, and the singular arcaded tower and cupola of S. Gaudenzio at Novara.

The Rly. now crosses the Agogna

torrent, and soon reaches

63 m. NOVARA Junct. Buffet.
This flourishing city (16,000) is situated on slightly rising ground above the plain of the Terdoppio. Its fortifications have been converted into charming promenades. There is no point from which Monte Rosa is seen to greater advantage, especially from the N. extremity of the street leading to the Rly. Stat.

The Duomo, an early Lombard building, dating from the end of the 11th cent., was restored and modernised in 1862. It is damaged on the outside by neglect and weather, and the choir and transepts are masked by stucco, paintings, and gilding. The high altar has some angels by Thorwaldsen.

PAINTINGS.—3rd altar rt., Gaud. Ferrari, Holy Family with SS. Catharine. Gaudentius, and Agabio, on wood. Pietà below. 4th rt., Lanini, Crucifixion, with SS. Mary Magd., Benedict, and Gaudentius. In the Passage leading to the Sacristy is an ancient plain Sarcophagus.

In the Sacristy are six fine frescoes by Lanini, injured by damp: Massacre of the Innocents, Marriage of the Virgin, Annunciation, Visitation, Flight into Egypt, and Adoration. Here is also an Adoration of the Magi, by Lanini; and a Last Supper, by Gaud. Ferrari, restored by Cesare da Sesto, after a fire.

Opposite the W. door opens the octagonal *Baptistery, supported by ancient columns; and hence the tradi-

tion, almost invariably annexed to these buildings, of their having been pagan temples. These columns of white marble, of which 4 are fluted, are of the Corinthian orders. In the centre is a circular Roman urn, bearing an inscription to Umbrena Polla, now used as a Font. In the recesses between the columns are representations of the Passion. The figures, in plastic work, are as large as life, and painted in gaudy colours; and in some cases the resemblance to life is increased by the addition of real hair. They have been attributed to Gaudenzio Ferrari, bat, if so, they do little honour to him as compositions, although many of the figures are of fair workmanship. The two finest groups are the Garden of Olives, and the Scourging of our Lord, both on the rt.

The Archives of the Duomo contain some curious specimens of the antiquities of the Lower Empire and the middle ages, and some very old documents. There are two fine *ivory diptychs: on the first the consul is represented at full length, under a species of cupola supported by columns; the second bears the bust of a consul and contains a list of the bishops from Gaudentius to William of Cremona, in 1343. The Library of the Seminary, which is open to the public 3 days a-week, contains about 12,000 vols. Behind the Cathedral to the E. is a Cloister fitted up with Inscriptions, and various fragments of Roman buildings, found in the neighbourhood.

The Duomo of Novara is known in Italy as a distinguished school for Church-music; and the office of Maestro di Capella has usually been given to eminent composers. In more recent times the place has been held by Generali and Mercadante.

The Church of San Gaudenzio, the patron saint of Novara, and its first bishop, was entirely rebuilt by Pellegrini in 1577; the sepulchral chapel of the patron saint is very magnificent: the high altar, erected in 1725, betrays the bad taste of that time. In the second chapel on the l. is one of the finest of the early works of

*Gaudenzio Ferrari (1515), in six compartments, enclosed in a framework richly carved and gilt, also executed by the painter. Above is the Nativity and Annunciation; below, in the centre, the Virgin and Child, S. Ambrogio and S. Gaudenzio, S. Agabio, and a canonised portrait of the Painter (on the l.). At the sides, rt. SS. Edelcisio and Paul, l. St. Peter and the Baptist. 1st. rt. Morazzone, Deposition; 2nd, Moncalvo, Circumcision; 4th, a Crucifix modelled by Ferrari. In the Sacristy, St. Jerome, attributed to Ribera. The archives of San Gaudenzio are valuable, but are not shown. A consular diptych of great beauty, on which are sculptured two Roman consuls giving the signal for the public games, and some early MSS., are among the best.

The huge oviform cupola (396-ft.) over the intersection of the nave and transepts is the work of Alex, Antonelli, architect of the Museo Storico at Turin. It is surrounded on the outside by a double circular Corinthian colonnade, and commands a

magnificent view.

The Theatre is open for operas and ballets during the carnival and in the autumn.

The Mercato, which also contains the offices of the Tribunal of Commerce, was built from the designs of Professor Orelli of Milan. In the Square opposite is a bronze equestrian Statue of Victor Emanuel. Ospedale Maggiore, with its cortile supported by 88 columns of granite, is also a great ornament to the city,

The red-brick Castello, with its dry moat, is very picturesque, and close to it is a Public Garden. Two or three mediæval towers still stand in the centre of the town, which is further adorned by the Palazzi Bellini (where Charles Albert abdicated in 1849), Cacciapiatti, Leonardi, &c., chiefly designed by Pellegrino Tibaldi (1527-1600).

A colossal marble Statue of Carlo Emanuele III., by Marchesi, has been erected in front of the Theatre, and a monument to King Charles Albert, in

80 m. Vittuone. Near this village Desiderius, King of the Lombards, had a villa. The river Olona is crossed, and afterwards the Lura, near their junction.

85 m. Rho Junct., a considerable village in a productive district, with a large Church from the designs of Pellegrino Tibaldi (1583), completed in 1860. The country is one continuous garden of mulberry-trees, maize-fields, and meadows.

90 m. Musocco. Here the Rly. crosses the carriage-road from Varese, Saronno, and Bollate. Before reaching Milan, the great extramural cemetery of the city is passed on the rt.

94 m. Milan Junct. (Rte. 51).

ROUTE 3.

	TURIN TO LA	120.
Miles.	Stations.	Routes. 1, 2, 6, 7
4 8	Venaria Reale Caselle	2, 2, 0, 1

Ciriè 20 Lanzo

This Rly. leaves Turin by a local stat, near the river Dora (C. 1), and passes the château of

VENARIA REALE, a residence of the king. The grounds are nearly 20 m. in circumference, and contain the royal stud of 200 horses, and training stables; it is not difficult to obtain admission. Thence the line runs N. as far as Ciriè, where it bears W., and ascends the l. bank of the Stura to Lanzo (1500 ft.), very beautifully situated at the junction of the Tesso with Good 14th-cent. Tower. the Stura. Fine view from the Eremo di Lanzo, an ancient Carmelite Convent. The *Ponte della Rocca, a remarkable bridge of one arch over the Stura, should by all means be seen. 11 m. distant, perched on a rock, is the curious Sanctuary of S. Ignazio, Beau- (5 hrs.) Col de la Croix de Nivolet

tiful drive N.W. to (10 m.) Ceres (2355 ft.), a good centre for excursions. Road also S.W. to (10 m.) Viù, a good point for the ascent of the Roccamelone (Rte. 1).

ROUTE 4.

TEDIN TO GEODG NO

TORIN TO CEON	-	444	
. Stations.		Rot	ites.
Turin			1
Settimo			2
Bosconero			
Rivarolo			
2 Ozegna			
5 Castellamor	ite		
Valperga			
Cuorgnè			
	Turin Settimo Bosconero Rivarolo 2 Ozegna 5 Castellamor Valperga	Turin Settimo Bosconero Rivarolo 2 Ozegna 5 Castellamonte Valperga	Turin

For the Rly, from the Central Stat. (D. 5) as far as Settimo, see Rte. 2. Hence N. across the plain to Rivarolo, at the foot of the mountains. Here the line divides, the rt. branch leading to Castellamonte. [Omn. to (21 hrs.) Vico, and (11 hr.) Ivrea.]

1 m. E. of Ozegna (Omn. 35 c.) is Castello d'Agliè, the favourite country residence of King Carlo Felice. It contains a small collection of Roman antiquities, chiefly from the excavations made at Veii and Tusculum by Maria Cristina, widow of Victor Emanuel I. The I. branch proceeds to Cuorgne, a prosperous manufac-turing town at the opening of Val Locana. Good-carriage road ascending the Orco to (3 m.) Ponte (1590 ft.), with a large cotton-mill, most beautifully situated at the junction of the Soana and Orco, and surrounded by numerous points of view. N. runs the highly picturesque Val Soana to (4 hrs.) Ronco (3100 ft.). The high road continues N. to (11 m.) Locana, (19 m.) Noasca, with a fine *waterfall, beyond which it traverses the striking gorge of the *Scalare di Ceresole, and reaches (23 m.) Ceresole (4865 ft.). Here is a well-managed Stabilimento and a favourite summer Pension. Mule-path N. to Villeneuve by the (8625 ft.), thence to (2 hrs.) Pont (7000 ft.), near which is a fine view of the Grand Paradis (13,300 ft.). 2 hrs. further is Valsavaranche (4950 ft.), and 4 hrs. lower down Villeneuvs (p. 39).

ROUTE 5.

TURIN TO AOSTA AND COURMAYEUR, BY
IVREA.—RAIL AND CARRIAGE-ROAD.
—THE VAL D'AOSTA.

Miles.	Stations.	Routes.		
	Turin		1 .	
18	Chivasso	.2,	15	
27	Caluso	·		
	Candia			
	Mercenasco			
	Strambino			
89				
-	20 Santhià .		2	
41		•	_	
43	Borgofranco			
45				
	Quincinetto			
	Pont St. Martin			
	Donnas			
53				
	Verrès			
	Montjovet			
	St. Vincent			
	Châtillon			
	Chambave			
	Nus			
	St. Marcel			
	Quart Villefranch			
82	Aosta	•		
02	Avova			
		_	_	

Turin is described in Rte. 1, and the Rly. as far as

18 m. Chivasso Junct. in Rte. 2.

Here a branch line turns N., through the valley of the Dora Baltea, to

27 m. Caluso (9000). Beyond Caluso is a short tunnel, on emerging from which a view is obtained on the rt. of the little Lake of Candia, while on the E. stretches the horizontal ridge of La Serra.

29 m. Candia (2500), rising on hills above its lake.

31 m. Mercenasco, with a restored château.

33 m. Strambino, with numerous villas. The curious profile of the Serra is still on view on the rt.

39 m. Ivrea (770 ft.), a walled town (11,000), at the entrance of the Val d'Aosta. The approach to it is picturesque, across the deep bed of the Doire, which flows below the Porte de Turin. Here large markets are held, to which cheese and other pastoral produce of the Alps are brought. The town has some cotton-works.

There is an interesting old Castle, degraded into a prison, and disfigured with modern windows, &c. The battlements and machicolations of its brick towers remain.

This city, the seat of a bishop, is the southern gate to the Val d'Aosta. It is of great antiquity, and mentioned by many ancient authors under the name of *Eporedia*. Strabo says that when the brave people of the Val d'Aosta were subdued, the unfortunate Salassi, made prisoners by Terentius Varro, were here sold as slaves by public auction to the number of 36,000. The Marquis of Ivrea was in the middle ages a powerful potentate.

The hills at the mouth of the valley below the town are the moraines of an extensive glacier. The *Dora Baltea* (Fr. *Doire*) is so called to distinguish it from the *Dora Riparia*, which descends from Mont Cenis to Turin. [Steam Tramway S.E. to (20 m.) Santhià.]

On leaving Ivrea, the Rly. crosses the Dora and passes through a tunnel. Fine view of the town and Monte Bolegno, the ancient moraine. The small isolated hills, often crowned by picturesque towers and walls of feudal castles, are pretty features of a wooded landscape which has the Alps for background.

41 m. **Montalto Dora.** On a mound to the rt. stands the old *Castle of Montalto*, well preserved and picturesque in form.

43 m. Borgofrance, where the valley contracts, and the scenery becomes more Alpine.

D 5

45 m. Tavagnasco-Settimo Vittone. Ruined castle on the l.

47 m. Quincinetto. Pleasing glimpse of a valley which opens to the N.

49 m. Pont St. Martin (1105 ft.), finely situated at the entrance to the Val de Lys, which runs up to the glaciers of the Lyskamm and Monte Rosa (Handbook for Switzerland).

The lofty arch spanning the Lys (about 20 yards higher than the new bridge) is one of the finest Roman works of its class in the valley; it now serves as a passage to the Val de Lys, the road to Aosta being carried over a modern bridge.

After crossing the Lys, at a short distance from its confluence with the

Doire, the Rly. reaches

51 m. Donnaz, where a Roman road pierces the rock, and a milestone measures XXXII. MP. A tolerable wine is grown here.

A path leads up from the Church to Dalbard, the village through which Napoleon passed part of his army to

avoid Fort Bard.

The Rly, now threads a defile on the l. bank of the Dora. Tunnel under the heights of Fort Bard.

53 m. Hône Bard (1150 ft.). Fine view looking back towards the fortress which commands the valley.

*Fort Bard (1530 ft.) is celebrated for the check of 8 days which it gave to the advance of the French army

under Bonaparte, in 1800.

At that time the road ran through the village under the fort. It was the key of the valley and garrisoned by only 400 Austrians, yet such was the strength of the position that Bonaparte almost despaired of carrying it, and a few days more must have starved his army into a retreat. But this was averted by placing a gun above the precipices of Dalbard. Thus the French checked the battery which covered the approach to the Fort, and the army passed by night, dragging their cannon through the street laid with straw, to prevent the noise alarming the garrison. Another gun was then raised to a belfry which com-

manded the gate of the fort; and the Austrians, fearing an assault, surrendered. Upon such slight occurrences the fate of Europe turned. As the French army would have devoured all the supply of the Val d'Aosta in a few days, it must have retreated; and the battle of Marengo, one of the most brilliant events of French history, would not have occurred. The fort has been greatly strengthened.

[1. opens out the valley of Champorcher, through which a path leads, by the village of Pont Bosel, to the Col de Champorcher, in 6 hrs., and by the Val Soana (p. 34) to Ponte in Val d'Orco (Handbook for Switzerland).]

Above Bard the main valley is narrow, and offers little variety in ascending by the deep and rapid course of the Doire to

56 m. Verrès (1210 ft.), situated at the entrance to the Val Challant

(Handbook for Switzerland).

The large square keep of the old Castle overhangs the Val Challant. Fine view. There is a convent of Augustins (St. Gilles) here. 20 min. walk across the Dora is the Château of Issogne, built by Prior G. de Challant in 1480: richly decorated within. It has been restored and is inhabited. To the rt. rises the pyramidal Becca di Vlou (9950 ft.).

Above Verrès the valley widens, and the little plain of the Doire, covered with sand and stones, shows the occasional violence of the torrent.

tio m. Montjovet, in a deep *ravine, through which the Doire has found its natural channel. The Rly. ascends high above the river in many places, cut out of the rock, which overhangs the foaming torrent. Above are the ruins of the Castle of St. Germain, placed so as to command the pass.

The very ancient pass of Mont Jovet, traversed by the high road, was probably a Roman work, though a modern tablet denies them the credit It was repaired by the inhabitants of Aosta. The wine in its neighbourhood is celebrated. From the head of the pass the view down the valley is very striking. Towards the W. the finest part of the Val d'Aosta extends to the Cité, as Aosta is called.

63 m. St. Vincent, near which a remarkable broken bridge over a ravine is seen on the rt. It is called the *Pont des Salassiens, and is a Roman work. From its parapet one of the most beautiful scenes in the valley is presented on looking towards Châtillon, including among its objects the Château d'Ussel and other ruins.

Here is a Bath-house, supplied from a mineral spring in the chestnut-forest above, on the path to the Col de Jon, Brussone, and Gressonev.

Two tunnels lead to

65 m. Châtillon (1490 ft.). The town stands 300 ft. higher. The bridge over which the high road passes is a fine single arch, thrown across a deep gulf. From it are seen, further down the torrent, the remains of a Roman bridge, also a single, and still an entire arch; and immediately over it another bridge, now superseded.

In the depth of the gulf, and a little up the stream, are forges, strangely placed there, for the sake of the waterpower in working the tilts; a wild path leads down to them, and the view of the bridges from the bottom of the ravine forms a striking scene.

Here is the opening of the Val Tournanche and the path to the Col de St. Théodule (*Handbook for Switzer-land*). To Val Tournanche, 4½ hrs., mule 10 fr.; to Breuil 7 hrs., mule 15 fr. Guide to Zermatt 20 fr.

Châtillon and the beauties of its valley are best seen from the Church. Above is the fine Castle of Count Christin d'Entréves. On the opposite side of the Doire, the ruin of Château d'Ussel (14th cent.) rises in the foreground.

Above Châtillon the same rich scenery prevails, interrupted here and there by traces of destruction, caused by torrents.

68 m. Chambave, celebrated for its and re wine, one of the richest in Piedmont. tivity.

The vineyards of the Val d'Aosta have a great reputation, and are cultivated up to 3000 ft. above the sea. Hemp, Indian corn, and fruit-trees fill the valley like a garden. A viaduct and two bridges across the Dora lead to

72 m. Nus (Nona Lapis), a poor village, with the ruins of a château. On the l., opposite the entrance of the Val S. Barthélemy, is the picturesque castle of Fénis.

[Three passes lead from the Val S. Barthélemy to the Valpellina. The least difficult is that which crosses the Col de Vessoney to Oyace (Handbook for Switzerland). An easy pass, called the Fenêtre de S. Barthélemy, goes from the village of the same name to Antey in Val Tournanche. The Piedmontese government-map is useless in this district.]

75 m. San Marcel. Near this are copper-mines, and the remarkable Fontaine Bleue, impregnated with copper.

77 m. Quart Villefranche. The Château Quart (2485 ft.) is seen high on the mountain side; a path leads to it from near Villefranche, and down on the other side to Aosta, both affording beautiful views. The château is now a hospital.

82 m. AOSTA (1970 ft.), a city of 7700 inhab., in a most striking situation,—a deep rich valley, surrounded by lofty and snow-capped mountains, which peer down into its squares and streets. It stands at the foot of the Great St. Bernard, on the junction of the Buttier with the Doire. A beautiful feature in the view from it is the snowy Ruitor.

Aosta, the Augusta Prætoria of the Roman itineraries, claims a high antiquity. It was known under the name of Cordèle, as the chief city of the Salassi: but its history earlier than its conquest by Terentius Varro, a general of Augustus, is not to be relied on. The Romans captured it 28 years B.C., and reduced its inhabitants to captivity. Augustus rebuilt the city,

gave it his own name, and a garrison | of 3000 soldiers. The remains of large public buildings attest its importance at that time, and though much inferior in beauty and extent to those of the S. of France, they will be viewed with interest.

In the main street at the E. entrance of the town is a Triumphal Arch, in tolerable preservation, decorated with 10 Corinthian pilasters supporting a frieze of Doric triglyph. It was erected in honour of Augustus, and is one of the finest of the remains.

About 200 yards to the E. of the arch, in a narrow street, is a Roman Bridge, which once spanned the Buttier, though now 100 yards E. of it. It is buried to a considerable depth by soil. A conduit of water runs under it, and by its side a path; the arch is

a fine piece of masonry.

The plan of Aosta, like that of other Roman cities, was a square, and the chief streets crossed in the centre. The triumphal arch stood outside the town, in front of the chief gateway. This, the ancient Porta Prætoria, now Porte de la Trinité, is still in good preservation, though much of the casing of hewn stone has been removed. It has two façades, with a square space between, each façade composed of three arches-that in the centre being much the larger.

The Roman walls remain entire throughout their extent, though the masonry is partly defaced; they are flanked with towers, some of which are perfect, and are most accessible and in best preservation on the S. side

of the town.

The straight wall of a Theatre is visible above the houses in the Market-Place.

There are three curious mediæval towers: la Tour de Bramafam, planted on the S. wall, 11th cent.; la Tour du Lépreux, on the wall, the scene of Xavier le Maistre's wellknown tale, and la Tour des Prisons.

In the N.E. angle of the walls, in the Garden of the Nuns of St. Joseph, are remains of an Amphitheatre, consisting of 8 arches of the outer arcade. Ville leads to the Cathedral of SS. Gratus and Jucundus, of ancient foundation. The wide apse is flanked by two stately towers, as old as St. Anselm. The interior is very plain. The arches rest on the original square piers. On the N. side is an apsidal chapel of the 14th cent., and a late Gothic cloister (1636). In the choir are mosaic pavements, 12th cent.; at the side of the altar the tomb, with mailed effigy, of Thomas II. of Savoy, Count of Flanders (1259); also tombs of several bishops. Beneath the choir is a Romanesque crypt with Roman capitals. The Sacristy or Tresor contains silver shrines of St. Gratus and St. Jucundus, surrounded by statuettes; a brooch for a stole, set with an antique cameo; a silver bust enclosing a jaw of John Baptist; and an ivory diptych carved with a figure of the Emperor Honorius (408), and numerous missals. The Gothie Church of St. Ours, in the suburb E. of the town, possesses a detached Roman-esque tower and cloister, with the history of Jacob and Esau carved on the capitals: within are some fine stalls of carved oak, and attached to it is the Priory, a picturesque edifice, 15th cent., in Renaissance style, with an octagon tower, and a chamber painted in fresco, well preserved.

The Hôtel de Ville is the head-

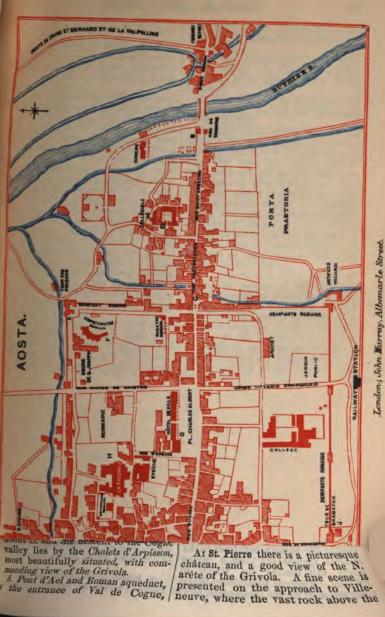
quarters of the Italian Club Alpino, to which members of foreign clubs are welcomed. In front of it is a Statue of Dr. Cerise. Aosta is the seat of a bishop and the station of a military district. Near the Stat. is a fine bronze Statue of Vittorio Emanuele, attired

for the chase (1886).

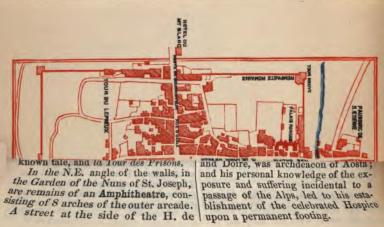
Anselm, archbishop of Canterbury, was born at Aosta in 1033. An inscribed stone records the flight of

Calvin from Aosta in 1541.

St. Bernard, whose name is immortally associated with the mountain pass between the valleys of the Rhone and Doire, was archdeacon of Aosta; and his personal knowledge of the exposure and suffering incidental to a passage of the Alps, led to his establishment of the celebrated Hospice A street at the side of the H. de | upon a permanent footing.







EXCURSIONS.

e *Becca di Nona, 8415 ft. osta, and nearly S. of it, comone of the finest panoramic the Alps. Mule path, 6 hrs. s. down.

crossing the Doire, the path rapidly to Charvensod, whence s well seen, with Mont Vélan Combin as background; soon rds Monte Rosa, and still later terhorn, come into sight. From 1sod for 3 hrs. the path lies beautiful woods and mearith clear streams and waterst the hermitage of St. Grat. alet of Chamolé, and over a the Alp of Comböe, where the anoine Carrel fitted up a chalet fuge. Hence the path is good summit (10,385 ft.). From nost pastures the path may be st, as it passes into the ravine the Becca and Mont Emilius, he latter were the object of but it is well worth while to t, as the direct ascent, though is very steep.

view embraces the whole range t Blanc and Monte Rosa, togeth the Vélan, Combin, Dent , Weisshorn, and Mischabel; 3. the Grand Paradis, Grivola, d close at hand Mont Emilius ft.). A panoramic view and count has been published by rel at Aosta. There are other p the mountain; one said to beautiful (l. from Charvensod) glen of the Dard, which at the the valley leaps in a cascade little amphitheatre under the of the Becca. A longer but ng expedition is to cross the in by the $Col\ d'Arbole$ (9300 ft.) ie. It can be done by sleeping böe, or, in one long day, from

The course to the col from of the mountain (2½ hrs.) is 3, and the descent to the Cogne lies by the Chalets d'Arpisson, eautifully situated, with comig view of the Grivola.

unt d'Ael and Roman aqueduct, | entrance of Val de Cogne, |

with view of the Grivola (2½ hrs.). Carriage to Aimaville (Handbook for Switzerland).

c. Châtel Argent (2 hrs.), fine view of the valley; La Fontaine de Siloe (3 hr.), in a gorge above Pont-Davisod.

d. The Hospice of St. Bernard is about 5½ hrs. distant, and Martigny 11 hrs. further.

The inhabitants of the Pays d'Aosta speak a barbarous patois, but most of them can converse in French, more or less. The beautiful valley is afflicted with cretinism and goître, more perhaps than any other in Piedmont. The peasantry appear a squalid and filthy race, generally stunted and diseased. Of the whole population in the neighbourhood of Aosta, 1 in 50 is a cretin; and above half are more or less goîtred. Some of these are horrid objects, with tumours as large as their heads appended to their throats.

The extreme dirt of the houses, villages, and persons of the peasantry would be sufficient to account for any amount of disease; but it is remarkable that in the spots they select, these dreadful maladies seem to be capricious. At St. Vincent they prevail; at Châtillon, at Courmayeur, and at La Thuile they are almost unknown; at Ivrogne and Arvier they are most prevalent.

Dil. to Pre St. Didier (2½ frs.) twice daily. Carriage to Courmayeur, 3 persons, 15 frs. Dil. 6 fr.

6 hrs. S. of Aosta is Cogne (5000 ft.), an admirable centre for Alpine excursions.

On leaving Aosta the carriage-road crosses the open plain through rich vegetation.

4 m. Château de Sarre, belonging to the King of Italy; nearly opposite is the Château d'Aimaville (Comte de Castiglione), with a turret at each angle.

At St. Pierre there is a picturesque château, and a good view of the N: arête of the Grivola. A fine scene is presented on the approach to Villeneuve, where the vast rock above the

town is surrounded by the Châtel-Argent, backed by the snowy Alps at the head of Val Savaranche. The river is crossed to reach the little town of

8 m. Villeneuve, where the iron ore of Cogne is smelted. Near this the valleys of Savaranche and Rhèmes open from the S. Mule-path to (13 hrs.) Ceresole (see above). Above Villeneuve the valley narrows and becomes much more wooded, the walnut-trees forming in some places almost a forest, especially near

12 m. Arvier. Here the vineyards are celebrated.

A bridge is thrown over the torrent of the Grisanche, which here flows into the Doire from the Val Grisanche on the S. The road enters a narrow gorge to reach Pierre-Tailleé, a picturesque defile, high above the bed of the Doire. From the summit of this gorge, Mont Blanc at the head of the valley closes the scene. The road crosses deep rifts in the mountain side. The pass was once closed by a gate.

The road now descends rapidly to the Doire, which it crosses, and thence continues on the l. bank to

19 m. La Salle, a dirty narrow village, in which, however, is preserved the name of the ancient people of this valley, the Salassi; many traces of its antiquity have been found in and around. On a hill are the ruins of the feudal Castle of Chatelard.

The road crosses the Doire to

21 m. Pré St. Didier (3280 ft.), situated in meadows, and commanding a fine view of Mont Blanc.

[Here the ascent of the Little St. Bernard begins (Handbook for Switzerland).]

Béhind the village are some prettily placed Baths, much frequented by Italians during July and August. Beyond the baths a path leads to the mineral springs (92°) up a ravine which will remind the visitor of Präffers. Rugged precipices nearly lose the cleft in the mountains down

which the stream of the torrent La Thuile from the Ruitor and Little St. Bernard forces its way.

The road makes a wide sweep, to reach

Courmayeur (4100 ft.), 24 m., at the head of the Val d'Aosta, which above St. Didier is called the Val d'Entrèves. The village stands at some height above the Doire, and near the confluence of its two branches, which descend from the Col Ferrex and the Col de la Seigne, along the S. side of Mont Blanc. To the W. is Mont Chétif, to the E. Mont de la Saxe, while the Aiguille du Geant and its glaciers, high above Mont Frety, seem to close the valley. The summit of Mont Blanc is concealed by Mont Chétif, but half-an-hour's walk discloses the chain from the "Monarch" to the Grandes Jorasses, and from Courmayeur the whole course of the route leading to the Col du Géant is to be traced.

Courmayeur is much frequented in summer for the sake of its mineral waters. The spring of La Victoire is 1½ m. S.W.; its waters (54°) are impregnated with carbonic-acid gas, sulphate of magnesia, and a little iron. La Marguerite is 12° higher.

The baths of La Saxe are about 1 m. beyond Courmayeur, and some-

what rough.

The guides and mules were placed in 1860 on the same footing as those at Chamouni, except that, on payment of a small fee, the traveller is able to select whom he pleases. The charges are 6 fr. a day; 3 fr. for ½ a day. Special Tariff:—Cramont, 6 fr.; Mont Chétif, 6; Mont de la Saxe, 6; Gl. de Breuva, 3; Jardin da Miage, 6; Col Chécruit, 5 (by Lac Combal, 6); Col de la Seigne, 6; Orsières, by Col de la Seigne, 6; Orsières, by Col de Ferrex, 12; Col du Géant and back, 12; Chamouni by Cols de la Seigne and Bonhomme, in 2 days 27, in 3 days 30; by Col du Géant, 45; by Col de Miage, 40; by Col du Mont Tondu, 25; by Mont Blanc, 100 each guide.

Pfäffers. Rugged precipices nearly a. Ascent of the Cramont.—An exclose the cleft in the mountains, down cursion which no visitor to Cour-

mayeur should fail to make if the weather be favourable, for no spot in the Alps will afford him so fine a view of Mont Blanc, or a more glorious panorama.

Carriage-road to (3 m.) Pré St. Didier, then ascend by the Little St. Bernard road (Handbook for Switzerland) for about 1 hr. to a path which strikes to the rt. among the larches. and mounts through them past several clusters of chalets for about 2 hrs. Mules cannot go beyond the wood, and from this point there is about ll hr.'s climb to the summit; total, 5 hrs. There is a more direct but difficult path for pedestrians.

The highest point (9059 ft.) is the outer edge of a large slab or flat mass of rock, sloping at an angle of 20° towards the S.; the upper end of this mass actually overhangs the rocks below. In these savage cliffs chamois are sometimes seen.

Hence the entire mass of Mont Blanc is open to the observer: from the peaks which bound the Col de la Seigne to those above the Col Ferrex, every aiguille and glacier in this line of nearly 20 m. is seen, within an angle of 150°. The depths of the Allée Blanche are concealed by some low intervening mountains, the W. bases of the Cramont.

Towards the E. the Val d'Aosta forms a beautiful vista, and the Doire appears like a thread of silver. Farther E. rise Monte Rosa and the Matterhorn. Looking S.E., directly down the line of ascent to the Cramont. the Camp of Prince Thomas, and the table-land above the precipices of the valley of La Thuile, appear to be immediately beneath. Above and beyond them lies the glacier of the Ruitor, one of the finest objects within the view; this is connected with the glaciers at the head of the valleys of Cogne, Savaranche, de Rhêmes, and Grisanche.

Towards the S. is the pass of the Little St. Bernard, guarded by the Belvedere, the Valézan, and other mountains.

Towards the Great St. Bernard the

the Seréna from Morgex to St. Remy. The hospice is not visible, but Mont Vélan and the Grand Combin are seen beyond it.

The traveller who proposes to make a visit to the Cramont a part of his day's journey to Bourg St. Maurice. should start very early, and direct that the mules be sent across the pasturages to chalets which lie in his way to La Balme. He will thus gain time in ascending the valley, though the descent to the hamlet of Eléva. down a steep and rugged path over loose stones, is fatiguing. La Balme is in the valley, about an hour's walk above the spot at which the track turns up towards the Cramont; and there is no object of interest missed between the two places. The name Cramont is said to be a corruption of Grand Mont.

b. The Col de Chécruit, which affords a splendid and uninterrupted view of the chain of Mt. Blanc and the Allée Blanche, lies due W. of Courmayeur, and may be reached by mule path in 2 hrs. Cross the Doire, pass through the village of Dolina, and along the N. side of the ravine for about 1 hr. from Courmayeur; when the path ascends the side by a series of steep zigzags past a little oratory on a rock (l hr.); up slopes of grass, a narrow stony path, and then pastures, is another hr. to the col (6542 ft.). The best view is obtained from a rocky eminence on the rt. No guide is necessary. [A footpath about hr. below the col, leads in 13 hr. to Mt. Chétif, or Monte Dolina, and Pain de Sucre (7671 ft.), commanding a fine view, but not equal to that from the Cramont.] Instead of descending at once through the pine forest into the Allée Blanche, it is best to keep along the slope of the mountain above the Lac de Combal (Handbook for Switzerland). Fine view of Mont Blanc and the Glacier de Miage. Guide advisable. From Lac de Combal to Courmayeur, by the Allée Blanche, 21 hrs.

c. Mont de la Saxe, 21 hrs., N.E. course may be traced of the pass of of Courmayeur, easily accessible, commands a glorious near view of Mont Blanc, and a prospect in some respects finer than that from the Cramont, but less panoramic; the Ruitor, Grivola, and other peaks of the Cogne range are well seen. After passing the baths of La Saxe, the track to the rt., leading into the Val Ferrex, is followed for a short distance, and then the ascent begins by an easy path, which gradually reaches the summit: this is a sort of undulating plateau, in which no single point much overlooks the rest. The finest view is from the E. end, called Trossé Blanc (8435 ft.).

The Glacier of La Brenva is best approached from the N. side, through the village of Entrèves. From thence visit the cavern at the foot of the ice, and then ascend by a rough goat-track, which leads to a plank thrown over a torrent which is otherwise awkward to pass. Above this there is no difficulty in selecting a spot by which to mount the glacier, here free from crevasses. Immediately opposite rises Peteret, a magnificent buttress of Mont Blanc, sustaining its central mass on the S. It is easy to cross the glacier and approach the base of this pinnacle, which rises nearly 7000 ft. above the spectator. The traveller may return by the enormous moraine which the glacier has borne down into the Allée Blanche, or follow the glacier to the point where it bridges over the Doire and abuts against the rocks below the chapel of Notre Dame de la Guérison. there taking the regular path from the Allée Blanche to Courmayeur. The chapel itself, 50 min. walk from Courmayeur, is a splendid point of view for Mt. Péteret and the Glacier de Brenva. [By the E. branch of the Brenva Gl. and La Tour Ronde, a comparatively easy pass was made to the Glacier du Géant in 1867.]

Mont Fréty, 2½ hrs. from Courmayeur, at the southern base of the Col du Géant (Handbook for Switzerland). From thence, or even from Courmayeur, a mountaineer will find no difficulty in reaching the summit of the Col, which is interesting, as

well for the magnificent view which it commands as for its associations with the history of Alpine adventure since the time of Saussure. On this route in Aug., 1860, three English travellers and one of their guides— Frédéric Tairraz, of Chamouni-were The disaster arose altogether from the fact that the rope to which the tired travellers were attached was not likewise fastened round the body of each guide, but merely held in one hand. In such a position, if one or more of a party slip on difficult ground, the guides have not their arms free to use the axe, and, to save themselves, they let go the rope. From the col there is a boundless view of glaciers and mountain chains to the S., among which the Grand Paradis rises with imposing effect.

Another commanding point for Mt. Blanc lies just E. of Courmayeur, opposite Mt. Chétif. This is the Cod du Sapin, reached in 2½ hrs. by the valley between Mts. Saxe and Carmel. Descent on the E. side of Mt. Saxe to the Val Ferrex. By this col the Great St. Bernard has been reached in 8½ hrs. from Courmayeur. The route passes on the rt. the Grande Rossère (10,904 ft.), and crosses Col d' Artéréva (2½ hrs.), Col Bellecombe (½ hr.), and Col de St. Remy (1 hr. 20 m.). For nearly the whole distance the chain of Mt. Blanc

is full in view.

Another fine excursion is by the Allée Blanche to the Glacier de Miage, ascending in some way, for a view of the ice cascades which circle round its head and fall a vertical height of 2000 ft. This glacier has two important tributaries—the Glacier du Mt. Blanc and Glacier du Dôme. Over it lies the pass of the

Col de Miage (11,076 ft.), the second of the two important glacier passes between Courmayeur and Chamonni, the other being the Col du Géant. It is, however, difficult, and only suited to first-rate mountaineers; 16 hrs. are generally allowed from the Cantine de la Vauzal, at the foot of the Glacier de Miage, to Chamouni. The ascent from

the glacier is by the crags on the W. side, and along a ridge N.E. to the col, which lies between the Aig. de Bionwassay (13,324 ft.) and Aig. de Miage. From this ridge Mr. Birkbeck in 1861 slipped 1800 ft. on the N. side, escaping by a marvel, and saved from the subsequent effects of the fall only by the skill and care of his companions, Messrs. Leslie Stephen and Hudson. The descent is made by rocks on the rt. or N.E. side of a snow couloir, and at the base over a Bergschrund. The N. Glacier de Miage and its moraine are then traversed either to the Alp below them for Contamines, or to a point above the Chalets de Miage, from which the ridge to the rt. can be crossed by the Col de Tricot to the foot of the Glacier de Bionassay. Thence by the path of the Col de Voza to Chamouni. In the reverse direction the traveller generally sleeps at the Chalets de Miage, on the N. bank of the glacier.

The Col du Mont Tondu (9204 ft.) is a convenient short-cut on the way to Chamouni by the Cols de la Seigne and Bonhomme, but suited only to those who have some experience of ice. It is called 11 hrs. from Courmayeur to Contamines, but there are nearer quarters at the Pavillon de Trélatête. From the head of the Col de la Seigne the pass is seen to the rt. under Mont Tondu, but to turn the walls which fence in the Alp it is first necessary to mount awhile N.E. towards the Aig. de Glacier (12,011 ft.). The track then bears l. along the mountain side to the small Glacier de Lancettes, which is ascended to the final rocks. These are steep but otherwise easy. In the view from the Col, Mt. Pourri and other Graian peaks rise grandly, and Mt. Blanc is seen in all his majesty. The descent is by a small glacier to the great stream of the Glacier de Trélatète, which is traversed as far as the ice-fall, when the moraine and rocks on the rt. or l. bank are followed to the Pavillon de Trelatête, 1 m. from Contamines.

Mont Blanc has been frequently

climbed from the Courmaveur side vià Col du Géant, and the ascent was facilitated by a hut under the Aig. du Midi, but this is now little better than a ruin. From the spot where it stands, the Corridor can be reached in 41 hrs., by the Tacul and Mont Maudit. This was the route by which Messrs. Hudson and Kennedy attempted, without guides, to scale the mountain. They were defeated by bad weather. Mont Blanc has also been ascended from the Glacier de Brenva by a buttress and its sharp icy arête. By these the steep névé was gained, and a turn to the rt. led to the Corridor. This is a formidable ascent, but in 1872 an easier route was found by Mr. T. S. Kennedy. It lies up the Glacier du Mont Blanc, the most southerly tributary of the Glacier de Miage, and presents no unusual difficulties.

A peak of the Grandes Jorasses, called the Dome, was ascended in 1865 from Val Ferrex by Mr. Whymper. This wild and precipitous range is said to be the lost home of the bouquetin in

the chain of Mt. Blanc.

ROUTE 6.

TURIN TO SAVONA, BY BRÂ, CHERASCO, AND CEVA.—RAIL.

M	ile s.	Turi	Statio in	ns.	. 1	[1,	Rot 2, 3	ites. 3, 7	
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	8		arel					11	
		6 (Chier	i					
	.3		aste)	llon	.6				
1	8	Carı	nagı	10la	,	•	•	9	
8	2	Brà						12	
8	16	Che	rasco	•					
4	1	Nar	zole						
4	13	Mor	chie	ro l	Dog	rlia	ni		
	51				. `	٠.		10	
•	33	Cev	B.						
		7	Bag	nas	CO				
			Gar						
		17	Tra	eaa.					
2	4	Cen		EE-					
	9	Son	Gin	a or	·~~	is	ce?	21 oz	
8			tua		ho	~-	-		
9:	-							19	9
8	9	VBC	ona	•		•	•	. 1.	•

Turin is described in Rte. 1.
From the Central or Porta Nuova
Stat. the line follows the l. bank of
the Po, and crosses it before reaching

5 m. Moncalieri (Rte. 11). Here the Rly. turns S.E. to

8 m. Trofarello Junct., whence a branch line runs E. to Chieri, which is also connected with (18 m.) Turin by a good carriage-road. [It passes through La Madonna del Pilone (Tramway so far), and then ascends the Collina south of the Superga to Pino, on the highest part of the range, from which there is a splendid view of the Alps. It then descends for 4 m. to

CHIERI (the ancient Carrea Potentia), one of the most ancient manufacturing towns in Europe (12,000). The fabrication of fustians and cotton stuffs dates from 1422, and upwards of 100,000 pieces were annually made towards the middle of the 15th cent. The manufactories still exist, and also some silk-works. The Church of S. M. della Scala, erected in 1405, is one of the largest Gothic buildings in Piedmont. Annexed to it is an ancient baptistery, said to have been a pagan temple.

S. Domenico, built in 1260, has some good paintings by Moncalvo. The convent once contained a singular inmate. In Oct. 1864, the knights of Malta captured a Turkish galley, on board of which was one of the sultanas of Ibrahim, the then reigning Padishah, with her son, the young Osman. The boy was educated at Rome; but it was judged expedient to send him to France, when, chancing to stop at Turin, he determined to become a Dominican friar, and he entered this convent, where he professed under the name of Padre Domenico Ottoman di San Tommaso. Some members of the Broglia family, who belonged to the neighbourhood, and among them Francesco Broglio, who served under Louis XIV., ancestor of the family of de Broglie in France, are buried in this church.]

On leaving Trofarello the line turns S. to

13 m. Villastellone, at the junction of the Molinasso and Stellone torrents. [A road of about 6 m. leads W. from this stat., crossing the Po, to

Carignano (7800). Steam Tramway to Turin, Carmagnola, and Saluzzo. The country is beautiful, dotted with villages and hamlets, and producing much silk. San Giovanni Battista, built by Count Alfieri, has a noble façade. Reliefs of the four Doctors façade. Reliefs of the four Doctors of the Church adorn the entrance. Sta. Maria delle Grazie, annexed to a monastery of Franciscan friars, was endowed by the Duchess Bianca Palæologus, wife of Duke Charles I., and contains her monument. was the daughter of William IV., Marquis of Montferrat; as a widow, Bianca was distinguished for her gentilezza and beauty; and Bayard, who had been brought up as a youth in the household of the duke, gained great honour in a tournament held before her in this place when she was becoming advanced in years. Carignano was in possession of the Duke of Saxony in 1418, and was strongly for-tified in 1510. In 1650 it was granted as an appanage, with the title of a principality, to Thomas, second son of Charles Emanuel I., from whom the present reigning family of Sardinia is descended.

18 m. Carmagnola (4000). The Church of Sant' Agostino is Gothic, though much altered. The Campanile, with its pointed spire, is the most unchanged portion. In the cloister are the remains of the tomb of James Turnbull, a Scottish conductiver in the French service, who died here when the army was returning from Naples in 1496. The collegiate Church of SS. Pietro e Paolo was consecrated in 1514. Carmagnola stood on the extreme frontier of the marquisate of Saluzzo, and, as the border town, was defended by a strong Castle, of which only one

massive tower remains, now forming | the steeple of San Filippo. The walls are upwards of 7 feet thick. It was built in 1435; and the city, when the marquis required an aid, gave him his choice, 300,000 bricks or 300 ducats. Bricks now cost in Piedmont 35 fr. per thousand. The female peasantry here are gaily dressed, wearing round their necks rows of large metal beads, often of gold, which are manufactured in the town. The name of Carmagnola is associated with the horrible orgies of the French Revolution, because a large number of the recruits then enrolled were Savoyards from this neighbourhood, but the inhabitants most sturdily disclaim the disgrace of being the inventors of the too celebrated "Danse de la Carmagnole," the prelude to so many fearful tragedies. Steam Tramway to Turin.

Here was born, in 1389, the celebrated condottiere Francesco Bussone, the son of a poor herdsman, who became so renowned under the name of Conte di Carmagnola. He began his career in the service of Filippo Maria Visconti, Duke of Milan, and, rapidly rising in power, he served his master most effectually, regaining a great part of Lombardy, and of the dominions of Giovanni Galeazzo, which had escaped from his Suspicions of his loyalty were entertained by the Duke; Carmagnola was banished, his property confiscated, and his wife and children cast into prison. He then entered the service of the republic of Venice, by which he was appointed generalissimo. He con-quered Brescia for it from the Duke of Milan; and at the battle of Macalo, in 1427, he entirely routed the ducal army. But the aristocracy of Venice, as suspicious as the despot of Milan, also distrusted the soldier bound by no tie of allegiance; and having seduced him to Venice by a vote of thanks and confidence, he was cast into prison, tortured, and beheaded on the 5th May, 1432, "between the two columns" in the Piazzetta of San Marco. The plot of one of Manzoni's tragedies is drawn from his life.

32 m. Brà Junct. (13,000), in the vale of the Stura. The Church of Sta. Chiara was built in 1742 by

Vettone. A fine avenue leads to the Santuario della Madonna de' Fiori. According to the legend, a miraculous appearance of the Virgin in the copse hard by, on the 29th of Dec., 1336, was the means of rescuing a peasant girl from the daggers of assassins; since which event the sloe-bushes with which the copse abounds are said to flower three times in the year—in spring, autumn, and the depth of winter. Important pilgrimage on the 8th of Sept. The Grotta del Russo is a curious little Chapel, hollowed out of the tufa.

The line continues in the plain of the Stura, crossing that river 3 m. farther to

36 m. Cherasco (10,000). quadrangular form of this town indicates its position upon the site of a Roman town. At each end of the principal street is a modern arch. Of the five churches, three-San Pietro, San Martino, and San Giorgio-are Gothic: another, the Madonna del Popolo (1693-1702), has a good cupola. In the Palazzo del Comune are some paintings by Torrico. There are others in the Palazzo Gotti. are scriptural and historical; in landscapes Torrico was a successful imitator of G. Poussin.

The fortifications of Cherasco, once exceedingly strong, were destroyed by the French in 1801. After the battle of Mondovi, April 22nd, 1796 (Rte. 10), the Piedmontese troops fell back upon Cherasco, and made a show of resistance. Cherasco was well provisioned, and in an excellent state of defence; but, after very few shells had been thrown into the town, the garrison surrendered, not without suspicions of treachery. The Sardinians proposed a suspension of arms; and on the 28th of April their commissioners concluded with Napoleon the "armistice of Cherasco," by which, and the treaty that followed, the King of Sardinia renounced the coalition with Austria; ceded to the French Republic Savoy, Nice, and the whole possessions of Piedmont to the W. of the highest ridge of the Alps.

found in the tertiary marls and sands in this neighbourhood.

The Rly, enters the upper valley of

the Tanaro, and reaches

41 m. Narzole. [3 m. S.W. stands Bene, on a hill near the Mondalavia torrent; it has arisen out of the ancient Augusta Bagiennorum, destroved by Alaric, of which interesting vestiges are found at Roveglia, about The ruins of an half a mile off. aqueduct, amphitheatre, baths, &c., extend over a considerable tract of ground. To the N. of Bene is the district of Salmour, anciently Sarmatia, so called from the Sarmatians settled there during the Lower Empire, who had a Prefect of their own.]

43 m. Monchiero. To the E. lies Dogliani (2000) upon the banks of the Rea torrent.

51 m. Carru Junet. Rly. S.W. to Mondovi. The line now turns E. to

63 m. Ceva (4500), on the rt. bank of the Tanaro: the capital of the marquisate of Ceva, whose lords were conspicuous in the history of this part of Italy. They traced their origin to Aleramo, the hero of many a traditionary tale; but the first of whom there is any real account is Anselmo, the fourth son of Boniface, Marquis of Savona, about 1142. The place is much decayed, and its feudal towers have gone. The chief feature of the landscape is a rock towering above the town, upon which are the remains of the dismantled citadel. The Pied-montese cheese, called Robiole, is made in this neighbourhood.

[Branch Rly. S. to

7 m. Bagnasco, where we enter the Maritime Alps. The mountains surrounding Bagnasco are bold and picturesque, and the streams and torrents are limpid and beautiful. The castle was destroyed by the Maréchal de The ruins of its Brissac in 1555. ancient fortifications are fine, spread- | Bormida. Higher up the stream lies

ing widely above and around. On the E. are the remains attributed to the Saracens: it is recorded that the present town was originally built with the materials of the Saracenic eastle. According to an apocryphal tradition, the historian Valerius Maximus was buried here.

16 m. Garessio (2000 ft.), once the capital of a small marquisate, which, in 1509, was sold to the Spinola family. (A good road, leading to Albenga, crosses the Col di Bernardo into the valley of the Neva.)

Near this is the Cavern of Aleramo, where he and Adelasia took refuge with their seven sons, who, in process of time, became seven marquises.

17 m. Trappa. Rly. in progress

4 m. Ormea, nearly depopulated by the plague in 1630. Carriage-road onward (3 m.), Ponte di Nava, crosses the Tanaro for the last time, and ascends to the Col di Nava, the culminating point of the Apennines (3150 ft.). 2 hrs. E. of the Bridge, beneath the crags of the Tanarelo, is the Source of the Tanaro, well worth a visit. From the Col the road descends into the valley of the Arrosia at

7 m. Pieve, in a lonely valley, The prinamongst bold mountains. cipal Church has frescoes by Luca Cambiaso. The Arrosia, which is crossed on leaving Pieve, falls into the sea at Albenga.

The road ascends again to cross the Col San Bartolommeo, which separates the Arrosia and Impera torrents. Here is some petrified wood. A curious patch of Serpentine is traversed on

the descent to

15 m. Oneglia (Rte. 123).]

The Rly. from Ceva continues E. through the Galleria del Belbo, a tunnel 3 m. long, to

74 m. Cengio, in the valley of the

the battle between the French under Augereau and the Piedmontese commanded by General Provera, in which the latter were defeated and forced to retire on Ceva and Mondovì, while at the same moment Bonaparte was forcing the Austrians at Dego from Millesimo.

79 m. S. Giuseppe di Cairo Junct. For the remainder to the line to

92 m. Savona Junct., see Rte, 122.

ROUTE 7.

TURIN TO TORRE PELLICE, BY AIRASCA.

Miles.		•	1.	Rot 2, 3	ites.
5	Sangone		•	,	•
6	Nichellino				
16	Airasca .				8
24	Pinerolo				
30	Bricherasio				
	8 Barge				
33	Luserna S.	7oi£	an	ni	
35	Torre Pellic	8			

Leaving Turin (Rte. 1), this Rly. runs at first nearly due S., passing Sangone. On the rt. lies

Stupinigi (Steam Tramway also to Turin), an unfinished royal huntinglodge, with a bronze stag crowning the roof. It was erected in 1776, by Carlo Emanuele III. from the designs of Juvara, and is connected with the city by a fine avenue. The elevation is varied by the masses, semi-castellated in form, of which it is composed. Napoleon lodged here in his way to Milan, when about to receive the Iron Crown, and again in 1811. It contains some tolerable paintings: a good one, representing Diana bathing, by Vanloo, who also painted the roof of the great hall. The views of Monte Viso, from the

Millesimo (1490 ft.), memorable for | castle, are very fine. Steam Tramway S. to (3 m.) Vinovo.

> Beyond Nichellino the Rly. runs S.W.W. by Airasca (Junet. for Saluzzo) to Pinerolo (16,000), on the Lemina, surrounded by pleasant avenues on the site of its demolished fortifications. The churches of S. Donato and S. Domenico are worth a visit. Steam Tramway to (11 m. N.W.) Perosa; in progress thence to Fenestrelle.

> From Bricherasio a branch Rly. runs S. to Barge (Rte. 8). The main line continues W. to Luserna San Giovanni, the first Vaudois village, which is almost a suburb of Torre Pellice (Fr. La Tour de Luserne), a thriving place, and a good centre for excursions among the Waldensian Valleys. (See Handbook for Switzerland.)

ROUTE 8.

AIRASCA TO SALUZZO.

Miles.		8.
	Airasca	7
8	Vigone	
13	Moretta	
	10 Cavallermaggiore	9
23	Saluzzo	ă

This Rly. runs due S. to Moretta, whence a line strikes E. to Cavallermaggiore (Rte. 9). Continuing along the plain, we reach

Saluzzo (16,000), at the foot of the Piedmontese hills. It was formerly the seat of the Marquises, who played a part in the wars of the 15th cent. in Northern Italy, but became extinct in 1548. The Cathedral dates from 1480. In one of the squares a Statue of Silvio Pellico, born here in 1789, was erected in 1863. Rly. E. to Savigliano. Tramway to Turin, Pinerolo, Venasca, Revello, and Cuneo. Rough road W. to (8 m.) Passana, extensive and stiff gardens round the | following the Po; from thence a footOn leaving Cunco, the Rly. enters the valley of the Vermanagna, which it follows to

63 m. Borgo San Dalmazzo (4200), supposed to be the remains of the city of Pedone, destroyed by the Milanese in 1250. Steam Tramway to Cuneo.

Carriage-road to (3 m. S.W.) Valdieri (2495 ft.). Thence the road follows the Gesso torrent through a narrow glen, ascending continually for 7 m., to the Baths of Valdieri (4425 ft.), much frequented from the middle of June until the end of August. Hot springs (145° and 95°), similar in their properties to those of Aix in Savoy, are used for the baths, while the slightly saline tepid, Acqua Magnesiaca, is drunk as a purgative. A cryptogamic plant (Ulva labyrinthiformis) grows in thick gelatinous masses (135° Fahr.) over the rock, down which the water flows. This substance, called Muffa, is applied to wounds and inflammations. Valdieri is situated in the finest part of the chain of the Maritime Alps, whose jagged granitic peaks, Monte Matto (10,230 ft.) and Monte della Stella (10,615 ft.), rise on either side. The shooting of chamois, &c., in this district is reserved exclusively for the king, who frequently pitches his tent in the valleys adjoining. Excursions numerous and interesting. Through the Valletta, or valley running S., a path mounts the rt. bank of the stream, passing in an hour a spot where Senecio balbisianus, a rare composite plant, grows abundantly. 3 hrs. further is the

Col delle Cerese (8410 ft.), reached by a steep and rough track over snow and rocks.

Thence a descent of 3 hrs. leads to San Martino di Lantosca (3210 ft.). Good carriage-road through (11 m.) Bollena, to (40 m.) Nice. From S. Martino a path leads N. in 6 hrs. to Entraque, by the Col delle Finestre (8190 ft.), and regains the carriage-road to the Baths a little above the village of Valdieri. It is also practi-

cable to cross the mountains which separate the valley of the Vesubia from that of the Roja, ascending from Rocca Bighera or Bollena, descending into the Val di Caros, and sleeping at Saorgio, or at the little village of Fontano, on the high-road to Tenda, 2 m. N. of Saorgio. These valleys may equally well be visited from Nice.

[There is a road to Embrun, in France, by the Col de l'Argentière (Larche). Leaving San Dalmazzo, it ascends the valley of the Stura by (7 m.) Demonte. Here there formerly existed a fortress, which commanded the entrance to the valley, and was memorable for several sieges in the wars between Sardinia and France. Thence up the valley to (13 m.) Vinadio, and through the ravines above Plancie, passing numerous cas-cades, to the (4 m.) Baths of Vinadio (4185 ft.), a sequestered but favourite establishment. The valley of the Stura narrows, and the road ascends to the (30 m.) Col de Larche (6700 ft.), the boundary between Italy and France, before reaching which is a small lake, the source of the Stura. The view from the Col is very fine, especially on the side of France. A descent leads from here to Larche, the French Douane, and lower down to (45 m.) Barcelonnette (2300), following the Ubayette and Ubaye torrents. It was over this Col that Francis I., in 1518, carried his army of 20,000 men into Italy, under Lautrec, Trivulzio, and Pietro Novarra, before the battle of Marignan. At Barcelonnette is a bronze bust of the eloquent Deputy Manuel over the fountain in the main street. The road to Embrun descends along the Ubaye, to (60 m.) Le Lauzet: 5 m. lower down is the village of Ubaye, from which two roads lead to (75 m.) Embrun, one along the river to the confluence of the Ubaye and Durance, the other up the mountainsides to the Col de Pontes, which leads to Savenes on the Durance, where it joins the post-road from Gap to Embrun.

(This route is more fully described

in the Handbook for Savoy, and Embrun in the Handbook for France.)]

The Rly. continues S.E. to

66 m. Robilante (2700), where it enters the mountains and begins to ascend, and the noble masses of the Maritime Alps, crowned by Monte Viso (12,645), become more clearly visible. The plains below are fertile, and nothing can be more beautiful than the little streams by which they are irrigated and crossed.

The Rly. ends at Vernante, and the old post-road over the Col di Tenda must now be followed as far as Nice.

A well-engineered ascent leads to

6 m. Limone (3640 ft.).

About half-way below the summit a Tunnel 24 m. long, begun by the Princes of Savoy, but left unfinished for many years, avoids the passage over the crest, a narrow ridge (6158 ft.). It commands a very fine view of the Alps, from Monte Viso to Monte Rosa, while on the S. the Mediterranean may be faintly discovered. The Col di Tenda is noted for its high winds, but the road which crosses it is no longer used, except by pedestrians. The descent on the S. side is by a succession of 80 very abrupt zigzags down a steep continuous slope of 3000 ft.

33 m. Tenda (2680 ft.), at the S. foot of the Col; 2600 inhab. An excellent station for sketching and fishing, and a place of much note in the feudal history of Italy. From the family of Facino Cane it became vested in the unfortunate Beatrice di Tenda, wife of Filippo Maria Visconti, by whose commands she was tortured and condemned to death. (See Binasco, Rte. 54.) There are some picturesque remains of the castle.

The road from Tenda is amongst the earliest of the alpine roads. It was made by Carlo Emanuele I. in 1591; and improved in 1780 by Vittore Amedeo III., as commemorated in two inscriptions near its commence-

ment. Fine scenery and good chamoishunting in the mountain range W. of the Col di Tenda.

36 m. S. Dalmasso di Tenda (2000 ft.), formerly an abbey, now a Pension, much frequented during the summer. Custom House here.

[3 hours' W. are some lead-mines, at the foot of Monbego, one of the highest peaks of the Maritime Alps, which is easily ascended, and from which the view over the Mediterranean and the plains of Piedmont and Lombardy is splendid, embracing Turin, Pavia, Milan, and the snowy Alps beyond.]

Beyond San Dalmazzo the road becomes exceedingly striking, and descends the Roja, a torrent scarcely leaving room for a carriage to pass. Wherever the rocks allow the possibility of raising a wall you see a little village in the cleft, like the nest of a bird. The finest of these savage defiles of the Roja, the gorge of Borghè, is below.

42 m. Saorgio (2600), where a fort perched upon a rocky knoll commands the passage of the gorge. It was taken by the French under Massena in the campaign of 1794. The Roja abounds with trout. The upper portion of this valley remains in the hands of the Italians; but the strong position of Saorgio and the valley of the Roja is occupied by the French. The French Custom House Stat is at Fontana, on the N. side of the pass of Saorgio.

45 m. Giandola, the first French village (1250 ft.), grandly situated at the foot of high schistose rocks, which look as if they were on the point of crushing the inhabitants. [A road from Giandola to (20 m.) Ventimiglia, along the Roja, strikes S. through a grand gorge, and enables the traveller to reach the Rly. for Genoa, and proceed into Italy without making the détour by Nice or Mentone.] Our road leaves on the 1. Breglio (2700), near which are the ruins of the castle of

Trivella; and ascends to the Col de Brouis (2870 ft.), by a very steep incline, the sides of which are covered with wild lavender.

58 m. Sospello (1190 ft.), a town of 4300 inhab., in a very beautiful situation. Through it rushes the impetuous Bevera; and all around rise mountains out of an exceedingly fertile plain. The valley abounds in thick woods of olives and figs. The Bevera joins the Roja about 4 m. before entering the sea at Ventimiglia.

[A cross-road branches off from Sospello to (14 m.) Mentone, by the Col di Castiglione (2400 ft.) and the valley of Carei, passing through a very picturesque country.

Our road ascends to the Col de Braus (3300 ft.). In the autumn lavender-water is made on the sides of this mountain by the peasantry, whose rude apparatus is curious.

72 m. Scarena (2000 inhab.). After crossing another hill we descend along the Escarena, one of the tributaries of the Paglione, which is followed to Nice, passing by the villages of Pallarea, Drappo, and La Trinità.

85 m. Nice. (See Rte. 122 and Handbook for France.)

ROUTE 10.

CARRÙ TO CUNEO, BY MONDOVÌ.

Miles.			Ro	ates.
	Carru			6
6	Mondovi	- 39	IIGO.	9
10	Roccadebaldi	Mil.	201	10.
18	Margarita			
21	Beinette			
26	Cuneo .			

The Rly. ascends the l. bank of the Tanāro S. as far as Mondovi, where it turns W., and crosses the Val di Pesio to Cuneo.

ROUTE 11.

TURIN TO GENOA, BY ASTI, ALESSANDRIA, AND NOVI.

	THE PERSON
Miles	. Stations. Routes.
-	Turin 1
5	Moncalieri
	Trofarello 6
	Cambiano
	Villanova d'Asti
	Villafranca d'Asti
28	
	S. Damiano
	Asti 15
00	5 Molini d'Isola
48	13 Castagnole 12 Felizzano
58	
	Alessandria . 12, 14, 19
63	Frugarolo
we	6 Basaluzzo
	Novi 17,54
	Serravalle Scrivia
	Arquata
84	Isola del Cantone
86	Ronco
	3 Busalla
	10 Pontedecimo
	14 Rivarolo
	16 Sampierdarena
92	Mignanego
102	Sampierdarena 122

The line runs S., following the l. bank of the Po, at some distance from the river, which is crossed by a Bridge of seven arches at the beautifully situated town of

104 Genoa . . . 123

Moncalieri (5500), Monte Caillier, the Hill of Quails. Above the town rises the fine square brick Palace, built by Vitt. Amedeo I. on the site of an older Château. Here Vitt, Amedeo II. died in prison after his removal from Rivoli (1823). The Gallery contains family Portraits, a curious series representing the Hunting parties of Carlo Emanuele II., and an interesting group of modern Italian politicians. The Collegiate Church has some ancient remains. Important Cattle Fair, 29 Oct.—5 Nov.

Fine view N.E. of the hills above Turin; W. of Monte Viso, and other Alpine summits. Steam Tramway N. to Turin, S.E. to (11 m.) Poirino.

to Turin, S.E. to (11 m.) Poirino.

The line now turns S.E. to Trofarello Junet. [Branch Rly. E. to Chieri; Rly. S. to Brà and Cuneo. (Rte. 6.)] Our line runs almost due E., and beyond Cambiano ascends to Villanova, on the watershed between the Po and the Tanāro.

[Valdechiesa, 2 m. from Villanova, and an equal distance from Riva di Chieri, was founded in 1248 by the inhabitants of several townships which had been destroyed by the citizens of Asti and other places.]

Descent of 350 ft. to Villafranca, through deep cuttings and by numerous curves. Baldichieri is geologically interesting, being situated in the midst of the tertiary sub-Apennine formation, which abounds in marine shells. Here have been found several remains of large fossil mammalia. The neighbouring vineyards produce good effervescing Asti wine. The Borbore torrent is crossed near San Damiano, and the Tanăro is followed to

36 m. ASTI Junet. (32,000), the Roman Hasta Pompeija, birthplace of Alfieri (1749-1803). Leaving the Stat., in 5 min. we reach the Church of S. Secondo. Good front of brick and marble; three Gothic doorways; nave and aisles with lateral chapels; interior painted; capitals coloured and gilded. From the N.W. corner of its Piazza a short street leads to the Corso Vitt. Emanuele, which we follow towards the W., passing the lofty brick tower of S. Bernardo, to the (5 min.) House of Alfieri, with an inscription. Here is shown the room in which the poet was born on Jan. 17th, together with his Portrait, and an autograph sonnet, addressed to his sister. Further on is seen the picturesque polygonal tower of S. Catarina. Just beyond the House of Alfieri the Via Azeglio leads N. to the Cathedral (1348). Good W. front | Promenade,

and S. porch, effectively treated in brick and marble. Three trefoil-headed doorways with dog-tooth moulding, above which rises an empty wheel window. Octagonal cupola and square Tower (1266), near which on the outside wall is a good fresco of the Madonna with Saints and Angels. Lofty nave, aisles, and Angeis. Lofty nave, aisles, and Choir, with short transepts, all much spoilt by trivial painting. Two old and quaint Holy Water basins, each standing on an inverted Corinthian capital. No clerestory or triferium. PAINTINGS: 2nd left, Virgin and Child, with SS. John Bapt., John Evan., Paul, and another; 3rd left, Marriage of the Virgin, better preserved; both perhaps by Macrino d'Alba (1498). Rt. transept, Family of St. Anne. Sacristy, Nativity, School of Bassano. From the N. aisle a door leads to the adjacent Church of S. Giovanni, on the site of an old Basilica. Ancient white marble font with columns; wooden stalls sculptured with Saints on the l, and Apostles on the rt. Small crypt with four granite columns.

E. of the Cathedral a street soon leads to the Seminary, a large building with a Library on the groundfloor. Turning S. into the Corso, its E. prolongation becomes the Corso Vitt. Alfieri, which passes (5 min. rt.) a large Piazza, adorned with a Statue of the Poet. The colonnade on the E. side passes the Post Office, and conducts to the Public Garden near the Rly., where is a marble Statue of Vitt. Emanuele. Returning to the Corso, in 10 min. we reach the Porta Alessandria, at the E. extremity of the city. Just within the gate, on the rt., is the Church of S. Pietro, to the rt. of which opens an octagonal *Baptistery (cir. 1050), supported by eight columns with large uncarved capitals. Another circle of halfcolumns stands against the surrounding wall. The building is said to occupy the site of a Temple of Diana. All the arches are round. Outside the gate, an embowered Avenue of limes, a mile long, forms an agreeable The Astigiano, or territory around Asti, contains several mineral and thermal springs. At Castel Alfieri are two springs, which are said to have been pure until the Earthquake of Lisbon, when they became sulphuretted. In 1807, simultaneously with a severe shock at Pinerolo in Piedmont, the waters became sweet again. The country abounds in miocene fossils. Interesting geological route S.E. by high road to (25 m.) Acqui, crossing Rte. 12 at the Stat. of Nizza di Monferrato. Rly. S. to Castagnole, N. to Casale. Tramway N.W. to (12 m.) Cortanze, S.W. to (15 m.) Canale.

The Rly. now runs E. through a flat and fertile but unhealthy district, following the l. bank of the Tanăro. The Pellagra, a skin disease attributed to feeding chiefly on Indian corn, is prevalent hereabouts. The country near Felizzano is frequently inundated by the Tanăro. The river is crossed by a bridge of 15 arches, and the fortifications are skirted, just before

reaching

58 m. ALESSANDRIA Junct. *Buffet (58,000), a strongly fortified city, and an important Rly. centre. From the Stat. an Avenue with Public Garden on the rt. leads to the City Gates. Thence the Corso Roma is followed to a triangular Piazzetta, with an Obelisk to the memory of patriot On the I. in the Via soldiers. Alessandro III. is the Albergo Europa: in the Via S. Lorenzo, turning back on the rt., is the Alb. Italia; from the third corner the Via Umberto leads into the large Piazza, where is a bronze Statue of the statesman Urbano Rattazzi (1873). In front rises the handsome Palazzo Ghilino, inhabited occasionally by the king. At the corner near it is the Post Office, from which the Via Parma leads to the uninteresting Cathedral. Important Fairs in April and October. extensive Citadel, built in 1728, is reached by a covered bridge. It is of enormous strength, but its owes its chief importance to the facilities for inundation afforded by the Tanaro.

Alessandria was founded in 1168. on the site of the small Castle of Robereto, by the cities of the great Lombard League. This alliance, so powerful, so memorable, and yet so ineffectual for the preservation of the national liberties, began in 1164 by the confederacy of Verona, Vicenza, Padua, and Treviso; and included in 1167, besides these, Ferrara, Brescia, Bergamo, Cremona, Lodi, Parma, Piacenza, Modena, Bologna, Novara, Vercelli, Como, Venice, and, lastly, Milan ;-all bound by solemn oath to defend their rights. The most powerful allies and willing subjects of the Emperor Frederic were the citizens of Pavia and the Marquis of Montferrat; and to keep these in check, the League determined to erect a new city, at once a fortress for their defence and a memorial of their liberties. The ground was carefully selected, with a view to the isolation of the fortress, if necessary, by means of the surrounding water; and the spot appeared well adapted for defence against the German cavalry. The astrologer stood by with his astrolabe, and the first stone was laid at the propitious moment. The blessing of the pontiff was given, and the new city was named in honour of Alexander III., the protector of the Guelphs. Bands of workmen, and large sums of money, were sent by the inhabitants of Milan, Cremona, Piacenza, and other towns; and so earnestly did they labour, that the city was completed in less than a year. The Emp. Frederic Barbarossa, against whose power the fortress was chiefly strengthened, called it Alessandria della Paglia (a city of straw), because many of its houses were hastily thatched with laths and stubble; but the place rapidly rose to power, and the siege laid against it by the incensed Emperor in 1174 ended in a disgraceful retreat from the newly-erected walls. [Rly. N. to Valenza, for Casale, Mortara, or Pavia; S.W. to Alba; S. to Acqui and Savona; E. to Tortona and Piacenza. Steam Tramway E. to Marengo and Sale, N.N.W. to Casale, S.E. to Spinetta (Rte. 19), W. to Montemagno.]

The train now crosses the Bormida, which soon afterwards falls into the Tanăro. About a mile E. of the Bridge is the village of Marengo (Rte. 19). Country rich and fertile. From Frugarolo a branch line runs S. to Basaluzzo. Novi (11,000), rising above the Rly. on the rt., is noted for its silk culture. Here the Russians and Austrians under Suwarow defeated the French under Joubert in Aug. 1799. The line now ascends, and at serravalle reaches the foot of the Apennines. Beyond Arquata, with its ruined Castle, is a tunnel, on emerging from which the geologist will observe an interesting section of the tertiary marine strata dipping The away from the central range. Rly. follows the windings of the Scrivia, crossing it repeatedly, and passing through several tunnels. At the Bocchetta, or narrowest part of the ravine, the scenery is strikingly grand. Isola del Cantone, placed in an angle formed by the junction of the Scrivia with a tributary stream, is overlooked by a ruined Castle on the rt.

86 m. Ronco Junct. 7 m. W. are the pleasantly situated Baths of Voltaggio. Here the Rly. divides. The old line ascends to Busalla, and pierces the Apennines by a tunnel nearly 2 m. long, excavated in the friable calcareous schist, whose precipices enclose the Scrivia near its source. Our Rly. almost immediately enters a longer and safer Tunnel (31 m.), on emerging from which at Mignanego the old line is seen below to the left. The descent is rapid, but well-engineered, and several fine viaducts and short tunnels carry the Rlv. down to the junction of the two lines at Sampierdarena. Here twellers for Nice change carriages, while our line runs E. through the suburb, and pierces the Lantern Hill by a short tunnel before reaching

104 m. Genos, Junct. Buffet (Rte. 122).

ROUTE 12.

TURIN TO ALESSANDRIA, BY CAVALLER-MAGGIORE AND ALBA,—RAIL.

Miles.	
	Turin 1
8	Trofarello 6
28	Cavallermaggiore . 9
36	Bra 6
47	Alba
55	Castagnole Lanze . 11
71	Nizza Monferrato
73	Incisa Belbo
81	Oviglio
84	Cantalupo 13
89	Alessandria . 11, 14, 19

Turin is described in Rte. 1, and the Rly. as far as

8 m. Trofarello Junct. in Rte. 6. Thence to

28 m. Cavallermaggiore Junct. (Rte. 9). Here the line turns E. to

36 m. Brå Junct. (Rte. 3).

[3 m. S.E., on the N. bank of the Tanaro, is Follenzo, a castle and village, replacing the Roman municipium of Pollentia. Here the armies of the Triumvirate frequently assembled. It was celebrated for its manufactures of terra-cotta, praised by Pliny as being scarcely inferior to those of Samos. In the age of the Antonines, Pollentia was very flourishing; and it is supposed that the edifices, of which there are still considerable vestiges, belonged to that period. The walls of an Amphitheatre and a Theatre are still standing.

On the old road to Alba are the supposed remains of the Villa Martis, the birthplace of the Emperor Pertinax, who together with his father had an earthenware manufactory here. Hard by is a field called Ciwpelle, of which the ground is covered with fragments of earthenware. Pollenzo was erected into a county by Wenzel.

or Wenceslaus (the emperor who was deposed by the electors in consequence of his vices), in favour of Antonio Pirro, a condottiere, who had served under Galeazzo Visconti of Milan in 1383; and with the assent of the Antipope, Clement, he erected, in 1385, a Castle upon the site of a monastery. This picturesque building, with its overhanging machicolations and lofty dungeon tower, has been judiciously restored, and was a favourite residence of the late King of Italy.]

Leaving Brà, the Rly. crosses the low tertiary ridge which separates the valley of the Grana from that of the Tanaro, which it follows as far as

47 m. Alba (Alba Pompeia), a very ancient episcopal town (6500) on the rt. bank of the Tanaro, where the Querazzo joins it. The Cathedral, dedicated to San Lorenzo, and founded in 1486, is attributed to Bramante, and contains in its choir a handsome mausoleum of the founder, Andrea Novelli. In S. Giov. Battista is a Virgin and Child with Angels, by Barnaba da Modena (1380). Alba was an Imperial fief, granted successively to the Counts of Saluzzo and the Visconti, and as such it formed a part of the marriage portion given by Gian Galeazzo to his daughter Violante on her marriage with Lionel, Duke of Clarence.

The Rly. continues to follow the Tanăro as far as

55 m. Castagnole Junet. [Rly. N. to Asti.]

71 m. Nizza Monferrato, so called to distinguish it from Nice or Nizza di Mare. It is also called Nizza di paglia, from having been originally composed of straw huts by the emigrants who had removed thither. Rly. in construction N.W. to Asti, S.E. to Acqui. Nizza is situated on the Belbo, which the Rly. follows to

81 m. Oviglio, 3 m. further on the latter river joins the Tanaro. At

84 m. Cantalupo Junet., our line joins that to Acqui.

89 m. Alessandria Junct. (Rte. 11). Good Buffet.

ROUTE 13.

ALESSANDRIA TO SAVONA, BY ACQUI AND DEGO.—RAIL.

Miles.	Stations. Rout	es.
	Alessandria	11
5	Cantalupo	12
7	Borgoratto	
9	Gamalero	
10	Sezzè	
14	Cassine	
21	Acqui	
24	Terzo	
28	Bistagno	
38	Spigno	
46	Dego	
51	Cairo Montenotte	
53	S. Giuseppe di Cairo	6
62	Santuario	
66	Savona 15	22

A very interesting Rly. to the military traveller, as it lies over ground rendered celebrated by Napoleon's first Italian campaign in 1796, ascending the valley of the Bormida to the passes of Montenotte and Cadibona.

Alessandria is described in Rte. 11. The Rly. runs S. to

5 m. Cantalupo Junct., in the plain; here the route to Nizza di Monferrato, Alba, and Bra branches off (Rte. 5). The line enters the hilly country at

7 m. Borgoratto, following the l. bank of the Bormida to

9 m. Gamalero, a small village in a pleasant country, and thence to

10 m. Sezzè, the village at some distance on the l. beyond the Bormida.

14 m. Cassine (4000), on a height overlooking the valley of the Bormida. This small town maintained many a sturdy conflict with its powerful neighbour Alessandria.

21 m. ACQUI (11,000), the seat of a bishop, is the Aquæ Statielæ of the Romans. It was the ancient capital of the Statielli, a Ligurian nation, and acquired much celebrity under the Romans from its hot springs. The whole country abounds with them. Within the walls rises the "Bollente," 167° Fahr. The flow is abundant, and never diminishes. The water is used by the inhabitants for the purposes of washing, though, both to taste and smell, disagreeably impregnated with sulphuretted hydrogen. The Bath-houses are on the opposite bank of the river, where several springs (111° to 124°) issue from the ground. They were built in the 16th cent., by the Duke of Mantua, but have been improved. The mud baths (Fanghi) are considered to have most efficacy. Gout, paralysis, and rheumatic affections are the complaints in which they are peculiarly useful. Dr. Cantù, a Piedmontese physician, discovered iodine in the waters, to which he attributes much of their virtues, and also a trace of bromine. There is also a Government Establishment for military patients, and for about 3000 indigent persons, who are lodged, fed, and for the most part cured, gratis.

The few Roman remains which escaped the destruction of the city by the Goths attest its ancient magnificence. Four arches of a massive yet elegant Aqueduct are the most conspicuous. Several reservoirs and other portions of the thermse may be traced. One spring retains, by tradition, the name of "the fountain of Pallas." The block or nucleus of a large sepulchral monument is called Carne by the common people, a name having a curious, though perhaps accidental, similarity to the Gaelic and Cymric cairn or Carnedd. Numerous inscriptions relating to the Lollian, Mettian, Rutilian, Petronian, Rubrian, Mennian, and Plautian families, as well as urns, lamps, and idols, have been found near the branch of the Via Emilia which ran by the city. Coins extending from Augustus to Theodosius have also been found.

Acqui was the capital of the Upper Montferrat, and some of the towers erected by the Palæologi yet remain. It suffered much during the revolutionary wars.

The Duomo, begun in the 12th cent., has a fine and venerable porch, with an ample flight of stone steps, which adds to its effect. The nave has double aisles. San Francesco, a Gothic building scarcely inferior to the Duomo, was ruined by the French.

Monte Stregone (Great Wizard) rises above the city. Here the hot springs have their sources.

On leaving Acqui, the Rly. follows the banks of the Bormida, to

24 m. Terzo, on the site of a Roman stat.—ad Tertium—its distance from Acqui.

28 m. Bistagno (2000). The two branches forming the Bormida unite beyond this village—the Bormida di Spigno descending from the Altare or Cadibona Pass, and the Bormida di Millesimo, which rises at the foot of Monte Calvo. The Rly. follows the first nearly due S. to

38 m. Spigno (3000), in a fertile territory, producing much silk and wine.

46 m. Dego (Degus), in a bend, on the l. bank of the Bormida.

Dego (2300), from its situation on one of the high-roads into Lombardy and Piedmont, has suffered severely on several occasions from military operations, but especially in 1794, when it was occupied by Masséna, and in 1796, when it was the scene of one of the sanguinary battles that opened to Napoleon the conquest of Italy. The French general, having succeeded by a masterly movement in cutting through the centre of the allied army of the Piedmontese and Austrians at Montenotte on the 12th of April (see below), proceeded to attack each in turn. The Austrians, after their diseases

Montenotte, retreated along the Bormida, and occupied Dego, where their conquered division received reinforcements from the main body of the Imperial army, then about Genoa. After beating the Piedmontese under Colli at Millesimo, and forcing them to retreat on Ceva and Mondovi, Napoleon, having under his orders Laharpe and Masséna, attacked the Austrians at Dego. After a series of hard-fought actions during two days, the Imperial general was obliged to retreat upon Acqui, leaving 3000 prisoners and 13 cannon in the hands of the French. Two days afterwards, however, a gallant attempt was made by General Wickasowich, at the head of 6000 Austrian grenadiers, to retrieve the past disaster of his countrymen. Dego was retaken, with 600 French in it; but Napoleon, uniting his forces, pounced upon Wickasowich unexpectedly, and soon recovered it, making 1600 Imperialists prisoners. The result of the battle of Dego was that the Imperialists were prevented from forming a junction with, or relieving, their Piedmontese allies, already hard pressed by Napoleon at Ceva, and ultimately defeated at Mondovi (Rte. 10). They were obliged to retreat on Alessandria, to cover Milan from an attack by Napoleon. It was at the battle of Dego that Lannes was first distinguished by General Buonaparte, who for his gallant conduct made him a colonel on the field of battle.

51 m. Cairo Montenotte. Cairo (Cairum) is the principal town in this upper valley of the Bormida (3500), and is supposed to have been a station on the Via Emilia, which from Rimini led to Savona. Iron furnaces in the neighbourhood. The old road to Savona by the Pass of Montenotte, now abandoned, struck off to the I. from this point, passing by the battle-field of Montenotte. A mulepath, frequented by the Genoese fishermen, still exists over the pass. The new road was commenced in 1800 by Napoleon; and a handsome stone bridge of 7 arches has been thrown over the Bormida at Cairo. Instead of crossing a difficult col, as that of Montenotte was, it penetrates into Maritime Liguria by that between Altare and Cadibona, perhaps the lowest pass or depression in the whole chain of the Apennines, which commence hereabouts.

It was at Montenotte that Napoleon, on the 12th of April, 1796, succeeded in piercing the centre of the Allied army by a masterly movement. Encamped at Savona, having the Austrian commander-in-chief in front, at Voltri, he had detached a corps of 1200 men, under Colonel Rampon, to occupy the pass of Montenotte. The latter was vigorously attacked by a vastly superior force of the Imperialists under General Rukawina, who was severely wounded, and the command devolved on Argenteau. Forced to shut himself up in the dismantled redoubt of Monte Legino, the French commander defended himself with heroism until night closed in, exacting from his soldiers an oath that they would conquer or die. Napoleon. hearing of Rampon's critical position, immediately broke up from Savona, unobserved, owing to the darkness of the night, with the greater part of his forces, and by daybreak the next morning was able to relieve Rampon. The Austrians were completely beaten, losing 1000 killed, 2000 prisoners, and 5 pieces of cannon; but what was more serious still, their centre having been forced, their main body was obliged to retreat on Dego.

There are remains of a Roman road about a mile beyond Cairo, and the ruins of a convent, said to have been founded by St. Francis himself, but burned down by the French in 1799.

53 m. San Giuseppe Junct.

[Rly. W., by Ceva and Cherasco, to Turin (Rte. 6).]

The village of Carcare (1500) lies to the l., where the valley widens, and in a military point of view occupies an important position; for this reason it was selected by Napoleon, after the battle of Montenotte, as his head-quarters, from which he directed his operations against the Austrians in the valley of the Bormida, and against the Piedmontese in that of the Tanăro.

3 m. W. is Altare, the last village

n the northern declivity of the Apen-

The great depression of this part of he Ligurian Apennines gave rise to he project of the French government, a 1805, of establishing a communication by a canal between the valley of he Po and the Mediterranean. Altare as to have been the site of an immense reservoir to supply the canal a its descent, through the valley by which we have travelled, to Alessndria, from whence the Tanaro is avigable to the Po.

There are mines of lignite coal in he environs of Cadibona belonging to he tertiary geological epoch. This oal contains bones of an extinct nadruped, the Anthracotherium, also ound in the tertiary strata of the 'aris basin, of Alsace, the Isle of Wight, &c.

The Rly. now descends S.E. to antuario, so called from its celerated Pilgrimage Church, described, ogether with

66 m. Savona Junct., in Rte. 122.

ROUTE 14.

ALESSANDRIA TO LUINO, BY VALENZA MORTARA AND NOVARA.—BAIL.

Miles	Stations. Routes. Alessandria 11, 12, 19
5	Valmadonna
9	Valenza 16,55
13	Torreberetti
16	Sartirana
19	
23	
27	
31	Borgo Lavezzaro
34	Vespolate
42	Novara2, 20, 21
53	
93	Oleggio
	5 Varallo Pombia
	7 Borgo Ticino
	13 Arona 34
62	Sesto Calende 34
66	Taino Angera
69	Ispra
75	Laveno 33, 35
84	Luino 39,40

Alessandria is described in Rte. 11.
The line crosses the broad Tanaro, and runs through a hilly country, the E. angle of the tertiary range of the Astigiano, between the Po and the Tanaro; a gradual ascent brings us to

5 m. Valmadonna, nearly at the summit-level, from which an equally gradual descent, after passing through a long tunnel, leads to

9 m. Valenza Junct. (4000). Here was a strong fortress taken by the Austrian general Leutrum in 1746. [Rly. N.W. to Casale, N.E. to Pavia.] Beyond Valenza the Po is crossed by a fine bridge of 20 arches.

13 m. Torreberetti Junct. [Rly. N.E. to Pavia.]

16 m. Sartirana, a considerable town in a rich agricultural district.

19 m. Valle. The Rly. now crosses numerous streams and canals, the country being highly irrigated, and laid out in rice-fields, to

23 m. Olevano, near the l. bank of the Agogna, amidst a network of canals.

27 m. Mortara Junct. (7000), chief town of the Lomellina, the district between the rivers Ticino and Sesia; its name is supposed to be derived from Mortis ara (altar of death), the country around being unhealthy, or from the slaughter of the Lombards by Charlemagne, whom he defeated A.D. 774.

Santa Maria, the principal church, has been a good specimen of Italian Gothic; it is now much dilapidated. In this neighbourhood took place a severe action between the Piedmontese and the Austrians on the 21st of March, 1849, when the former, overpowered by numbers, were obliged to fall back on Novara.

[Rly., N.E. to Milan, S.W. to Casale, W. to Vercelli, E. to Pavia. Tramway S. to Ottobiano and Piece del Cairo.]

The line now follows the Arboroso | stream to

31 m. Borgo Lavezzaro. 3 m. rt. lies Gravellona, in the plain of the Terdoppio.

34 m. Vespolate Stat. The Rly. now intersects the Battle-field of Novara. It was among the fields reaching to the hamlet of La Bicocca, ½ m. l. of the line, that the battle raged most violently on the 23rd of March, IS49. (Rtc. 2.)

42 m. Novara Junct.; good Buffet (Rte. 2). [Rly., E. to Rho for Milan, S.W. to Vercelli, and N.W. to Gozzano for the lake of Orta.] 1 m. further the line crosses the Cavour Canal.

53 m. Oleggio Junct., a large village, about 3 m. W. of the Ticino. [Rly. N.N.W. to Arona, passing

5 m. Varallo Pombia. The Rly. ascends continually through low gravel hills, the remains of ancient moraines, left by glaciers when they extended thus far from the mountains. The view of Monte Rosa and the snowy chain of the Pennine Alps is magnificent.

7 m. Borgo Ticino. The line now descends towards the shores of the lake, which it follows to

13 m. Arona. The Rly. Stat, is at the S. extremity of the town, close to the lake and quay. (Rte. 34.)]

The main line, on leaving Oleggio, runs N. and crosses the Ticino on a fine iron bridge 300 yds. long, with three openings. The Simplon carriageroad runs below the Rly.

62 m. Sesto Calende Junct. [Rly. S.E. to Gallarate and Milan.] Thence to

66 m. Taino. 2 m. E. is Angera (Rte. 47).

69 m. Ispra. 3 m. N.E. is Brebbia, hill on the left.

with a Church retaining some excellent Lombard work and a good S. door.

75 m. Laveno Junet. (Rte. 33). Rls. S.E. to Milan, S.E.E. to Varese. The Rly. now passes through a tunnel nearly 2 m. long and skirts the lake, crossing the river Tresa—the outlet of Lake Lugano, shortly before reaching

84 m. Luino Junct. (Rte. 39).

ROUTE 15.

ASTI TO MORTARA, BY CASALE.

Stations.

Miles.

Mortara . 14, 18, 56

From Asti (Rte. 11) the line turns N. across a country of vines and mulberries, with low hills on either side. Most of the towns are perched on heights, at some distance from their stations. Just before reaching Moncalvo is a short tunnel, after which the train descends to

19 m. Serralunga. Carriage-road (8 frs. there and back) to the Sanctuary of Grea (2000 ft.). Splendid View-Pilgrimage Chapels as at Varulle, with terra-cotta figures by Tabaccheti. The Sanctuary was founded in 1590. In the Convent Church are some badly lighted frescoes by Macrino d'Alba (1503).

Beyond Ossano the Rly. passes through a long tunnel to

24 m. San Giorgio. The village, with its imposing Castello, crowns the hill on the left.

28 m. CASALE Junct. (28,000), an important city, the capital of the ancient marquisate of Montferrat. In after times it was a much-contested position: and the citadel, founded in 1590 by Duke Vincenzo, was one of the strongest places in Italy. Castle near the river was embellished by the Gonzaga dukes. Many Roman remains have been found here, and coins of the earliest ages of the Casale has been greatly republic. strengthened, and, with Alessandria and Verona, it is now one of the great military strongholds of Northern Italy.

The *Cathedral is supposed to have been founded by Liutprand, King of the Lombards, in 742; and the archives of the chapter contain a charter engraved upon a tablet of lead, thought to confirm this opinion. Repairs and decorations have effaced many of the original features of the Lombard buildings.

The W. end is flanked with two slender red-brick towers. A large atrium leads by a descent of four steps into the Nave, which has double aisles, and a short apsidal Choir. There are no transepts, but at the end of the Nave rises an octagonal dome. In 1854-60 the building was thoroughly restored, and strengthened with iron girders, which are hidden within the arches. In the 1st chapel rt. is a Statue by Bernini; and on the wall of the passage leading to the Sacristy is a Mosaic pavement of the 8th cent.

On the rt. is the chapel of St. Evasius, patron of the city; the shrine is of silver. In the Sacristy (though the French removed a large portion of its contents) are still some curious specimens of art. A cross taken from the inhabitants of Alessandria, covered with plates set with gems, stands over the door. Another of rich workmanship, in enamel, was given by Card. The altar. Theodore Palæologus. with reliefs, and various statuettes, were formerly in the chapel of Sant' Among the archives are some valuable MSS. of the 10th cent.,

representing the Triumph of Bacchus. Here also is a fine *Baptism of Christ, in oil, by Gaud. Ferrari.

*San Domenico, one of the last monuments of the Palæologi, was begun by them in 1469, and consecrated in 1513. The memory of this family is preserved in the tomb erected by the King of Sardinia in 1835, and containing the remains of several of its princes. The nave and aisles are Gothic, the Choir Renaissance. The front has a good doorway in the latter style adorned with Statues and reliefs; above it is a round window encircled with the Signs of the Zodiac. The Church contains paintings by Pompeo Battoni and Moncalvo. On the rt. of the entrance is the *recumbent effigy of Benvenuto di San Giorgio (1527) beneath a canopy, surmounted with a figure of St. John Baptist. He wrote a chronicle of Montferrat, of much importance in the general history of Italy; he was a knight of Malta, and is represented upon his tomb in the habit of his order. The style of the whole is interesting, as being the parent of that which prevailed in England in the days of Elizabeth. The Church has a good brick Tower.

Sant' Ilario, near the Castello and the Po, enjoys the reputation of having been once a pagan temple. It is said to have been consecrated by St. Hilary in the 4th cent. Some curious specimens of early paintings still remain.

The old Torre del grand' Orologio, near the central Piazza Carlo Alberto, was built before the year 1000. It was altered in 1510 by William IV., Marquis of Montferrat, whose arms are cast upon the great bell. Near it is a Statue of Luigi Canina. A bronze equestrian Statue of Carlo Alberto adorns the principal Piazza, and near the Stat. is a bronze Statue of Giovanni Lanza. The Palazzo della Città, in the Via Cavour, originally the property of the Bladrate family, is attriand an ancient sacrificial vase in silver | buted to Bramante. Some frescoes yet ornament the roof and walls. Further on, to the left in walking from the Stat., is the old Palazzo della Città, now the Corte d'Appello. Palazzo Delavalle contains some frescoes attributed to Giulio Romano. In the Palazzo Callori is a portrait of Gonzaga, abbot of S. Andrea at Mantua, by Titian. Rly. and Steam Tramway to Alessandria, Montemagno, and Vercelli.

Rly. W. to Chivasso, passing

[Trino (7000). Great herds of swine are reared in the surrounding marshes, and the hams of Trino are celebrated throughout Piedmont. Trino was the birthplace of Bernardino Gioleto, a celebrated printer, who established himself at Venice in 1487, and became the father of a long line of typographers. Trino originally belonged to Vercelli, and was the constant object of contention between it and the marquises of Montferrat. When Carlo Emanuele I. claimed the marquisate, he took Trino after a siege; and having been assisted by his two sons Victor Amedeus and Francesco Tommaso, the achievement was commemorated by this jingling epigram :-

Trina dies Trinum trino sub principe cepit. Quid mirum? numquid Mars ibi trinus erat.

Steam Tramway N.E. to (12 m.) Vercelli (Rte. 2).]

On leaving Casale, the main line, crossing the Sesia, continues N.E. to

38 m. Candia Lomellina.

There are some frescoes in the Church of Sta. Maria by Lanini; and the neighbouring village of Cozzo is said to have been founded by King Cottius. Thence through the rich country of the Lomellina to

47 m. Mortara Junct. (Rte. 14). The whole district is intersected by rivers, watercourses and canals; and the rice-plantations add to the insalubrity of the marsh-lands around.

ROUTE 16.

VERCELLI TO ALESSANDRIA, BY CASALE
AND VALENZA.

Milles	Vercelli .			. 2, 56	
5	Asigliano				
11	Balzola				
14	Casale .		Te.	. 15	
22	Giarole				
27	Valenza .	0	10	14, 55	
30	Valmadonna				

From Vercelli (Rte. 2) the Rly. runs S. as far as Balzola, where it crosses the Po. On leaving Casale (Rte. 15), the line turns S.E., and at Valenza (Rte. 14) strikes S. again, and crosses the Tanăro close to the walls of the Citadel as it approaches

35 Alessandria . .

Alessandria (Rte. 11). Good Buffet.

ROUTE 17.

NOVI TO OVADA, BY BASALUZZO.— STEAM TRAMWAY.

Miles.	Stations.		Ro	utes.
	Novi	14	11	, 54
4	Basaluzzo			11
8	Capriata			
13	Lerma			

15 Ovada

From Novi (Rte. 11) this line runs W. to Basaluzzo, whence a branch Rly. strikes N. to Frugarolo (Rte. 11). The tramway now turns S.W., and gradually ascends to Ovada, pleasantly situated at the foot of the mountain range which extends behind the Riviera between Genoa and Savona. Rly. in progress from Genoa to Acqui, passing through Ovada.

ROUTE 18.

Mílan to Mortara, by abbiategrasso.

Miles.	Stations. Routes. Milan 2, 32, 53, 54, 101
5	Milan (Porta Ticino)
8	Corsico
18	Abbiategrasso
24	Vigevano
	Mortara 14, 15, 56

From the Central Stat. of Milan (Rte. 51) the train makes a wide curve N.W. and S. to the suburban Stat. of *Porta Ticino*, and turns W. to

Corsico. Much of the cheese exported under the name of Parmesan, but known in the country as formaggio di grana, is made hereabouts.

Abbiategrasso, a large borough, near the Naviglio Grande (Rte. 2), with a Church by Bramante. The large infirmary is a dependency of the great hospital of Milan. The Ticino is crossed to

Vigevano (18,000), a place of considerable trade, silk manufactures, silkworms'eggs, &c. Handsome echool, with façade of granite. The ancient Castle of the Sforza family, altered in 1492 by Bramante, has been converted into barracks. The Cathedral, a good building, has been repaired and decorated. Tramway N.E. to Novara, S. to Ottobiano.

Mortara (Rte. 14).

ROUTE 19.

ALESSANDRIA TO PIACENZA, BY TOR-TONA AND - VOGHERA.

Miles.	Stations.		. 11.		ites. 14
5	Spinetta		,	,	
. 9	S. Giuliano				
14	Tortona .				54
19	Pontecurone)			
26	Voghera .				54
30	Casteggio				
37	Broni				
40	Stradella				54
43	Arena Po				
47	Castel S. Gio	7	anni		
50	Sarmato				
56	S. Niccolò				
61	Piacenza		57, 6	0. 1	01

Alessandria is described in Rte. 11. Soon after leaving that city the Bormida is crossed, the line to Genoa branching off on the rt.

The village of Marengo is now passed on the l., and the Rly. continues through the plain of the battlefield.

On the evening of the 13th of June. 1800, the whole Austrian army mustered in front of Alessandria, having only the river Bormida between them and the plain of Marengo; and early in the fol-lowing morning they passed the stream at three several points, and advanced towards the French position in as many columns. The Austrians were full 40,000 strong; while, in the absence of Desaix and the reserve, Napoleon could at most oppose to them 20,000, of whom only 2500 were cavalry. He had, however, no hesitation about accepting the battle. His advance, under Gardanne, occupied the small hamlet of Padre Bona, a little in front of Marengo. At that village, which overlooks a narrow ravine, the channel of a rivulet, Napoleon stationed Victor with the main body of his first line, the extreme right of it resting on Castel Ceriolo, another hamlet almost parallel with Marengo. Kellermann, with a brigade of cavalry, was posted immediately behind Victor for the protection of his flanks. A thousand yards in the rear of Victor was the second line, under Lannes, protected in like fashion by the cavalry of Champeaux. At about an equal distance, again, behind Lannes, was the third line, consisting of the division of St. Cyr, and the consular guard under Napoleon in person. The Austrian heavy infantry, on reaching the open field, formed into two lines, the first, under General Haddick, considerably in advance before the other, which Melas himself commanded, with General Zach for his second. These moved steadily towards Marengo, while the light infantry and cavalry, under General Elsnitz, made a détour round Castel Ceriolo, with the purpose of outflanking the French right.

Such was the posture of the two armies when this great battle began. Gardanne was unable to withstand the shock, and, abandoning Padre Bona, fell back to strengthen Victor. A furious cannonade along the whole front of that position ensued. The tirailleurs of either army posted themselves along the margin of the ravine, and fired incessantly at each other, their pieces almost touching. Cannon and musketry spread devastation everywhere, for the armies were but a few yards apart. For more than two hours Victor withstood singly the vigorous assaults of a far superior force; Marengo had been taken and retaken several times ere Lannes re-ceived orders to reinforce him. The second line at length advanced; but they found the first in retreat, and the two corps took up a second line of defence considerably to the rear of Marengo. Here they were again charged furiously, and again, after obstinate resistance, gave way. General Elsnitz, meantime, having effected his purpose, and fairly marched round Castel Ceriolo, appeared on the right flank with his splendid cavalry, and began to pour his squadrons upon the retreating columns of Lannes. That gallant chief formed his troops en échelon, and retired in admirable order; but the retreat was now igeneral; and, had Melas pursued the advantage with all his reserve, the battle was won. But that aged general (he was 84 years old) doubted not that he had won it already; and at this critical moment, being quite worn out with fatigue, withdrew to the rear, leaving Zach to continue what he considered as now a mere pursuit.

At the moment when the Austrian horse were about to rush on Lannes'

retreating corps, the reserve under Desaix appeared on the outskirts of the field. Desaix himself, riding up to the First Consul, said, "I think this a battle lost." "I think it is a battle won," answered Napoleon. "Do you push on, and I will speedily rally the line behind you." And, in effect, the timely arrival of this reserve turned the fortune of the

Napoleon in person drew up the whole rode along the front, saying, "Soldiers, we have retired far enough-let us now advance—you know it is my custom to sleep on the field of battle." The enthusiasm of the troops appeared to be revived, and Desaix prepared to act on the offensive. He led a fresh column of 5000 grenadiers to meet and check the advance of Zach. The brave Desaix fell dead at the first fire, shot through the head. "Alas! it is not permitted to me to weep," said Napoleon: and the fall of that beloved chief redoubled the fury of his followers. The first line of the Austrian infantry charged, however, with equal resolution. At that moment Kellermann's horse came on them in flank, and, being by that unexpected assault broken, they were, after a vain struggle, compelled to surrender. General Zach himself was here made prisoner. The Austrian columns behind, being flushed with victory, were advancing too carelessly, and proved unable to resist the general assault of the whole French line, which now pressed onwards under the immediate command of Napoleon. Post after post was carried. The noble cavalry of Elsnitz, perceiving the in-fantry broken and retiring, lost heart; and, instead of forming to protect their retreat, turned their horses' heads and galloped over the plain, trampling down everything in their way. When the routed army reached at length the Bormida, the confusion was indescribable. Hundreds were drowned - the river rolled red amidst the corpses of horses and men. Whole corps, being unable to effect the passage, surrendered; and at ten at night the Austrian commander with difficulty rallied the remnant of that magnificent array on the very ground which they had left the same morning in all the confidence of victory.

The portion of the plain on which the battle was fought was purchased by Giovanni Delavo, who in 1847 erected there a Museum, and a monument to the memory of Napoleon.

From the Bormida the Rly. runs across the plain, here richly cultivated, passing by

5 m. Spinetta, the nearest Stat. to Marengo. Tramway to Alessandria.

9 m. San Giuliano. The Scrivia is crossed, before arriving at

14 m. Tortona Junct. (13,500), the Dertona of the Romans, situated at the base of one of the last spurs of the sub-Apennines. Tortona is one of the most ancient cities of Northern Italy; it was one of the towns of the Lombard league, and was levelled to the ground by Frederick Barbarossa. It was fortified by Vittorio Amedeo II.; but the French blew up the citadel in 1796, after its surrender, in virtue of the stipulations of the treaty of Cherasco. The Duomo (1584) contains a remarkable sarcophagus, on which are inscriptions in Greek and Latin, to the memory of P. Ælius Sabinus, and a curious mixture of pagan and Christian emblems. The former are by far the most prominent. Castor, Pollux, and the fall of Phaëton stand out boldly; while the lamb and the vine more obscurely indicate the faith of the mother who raised the tomb. This curious combination may be explained by supposing that the family were afraid to manifest their belief. In the Church of San Francesco is the rich chapel of the Garofali family.

[Rly. S.W. to Novi. Steam Tramway to (8 m.) Sale, and (6 m.) Monleule.

19 m. Ponte Curone, so named from the torrent which runs beneath it. The Rly. continues across the plain, with hills on the rt., to

26 m. Voghera Junct. (15,000), the Iria of the Romans. The Church of S. Lorenzo is of the 17th cent. Near the altar is the tomb of Count M. Hads.

Taddeo de Vesme, with an inscription announcing that when it was opened in 1646, his body, buried in 1458, was found entire, and that on separating one of the arms, blood flowed from it. This count, despoiled of his possessions by Lodovico Sforza, died in the odour of sanctity. Here is preserved, in a curious reliquary, a thorn of the crown of our Saviour, presented in 1436 by Archbishop Pietro dei Giorgi, whose tomb is in the middle of the aisle. There is also an ostensoir, weighing 25 lbs., made at Milan about the same period. This is one of the Italian towns in which printing was earliest introduced; and the books produced here are of the greatest rarity. Voghera having been a station on the Via Emilia, several Roman antiquities have been found near it.

[Tramway to Stradella (see below). Rly. N. to Pavia for Milan.]

Leaving Voghera, the Rly. approaches the hilly region.

30 m. Casteggio (2900), the ancient Clastidium, a town of importance in Cisalpine Gaul, celebrated as the place where Claudius Marcellus gained the spolia opima, by defeating and slaying Virdomarus, King of the Gæsatæ. It has been an important military position from the time of the Gallic and Punic wars down to the last great European conflict. It was besieged by Hannibal, and might have defied his power; but 200 pieces of gold paid to Publius Darius, the commander, purchased the fortress; and the provisions and stores found therein were of the greatest utility to the Carthaginian army. Of the Carthaginian general there is yet a remarkable memorial. About 1 m. from the town is a spring of very pure and clear water, called by immemorial tradition "Fontana d'Annibale," and girt by a wall, which he is said to have built. It is close to the track of the Roman army, and about 100 yards from the modern road to Piacenza.

of S. Lorenzo is of the 17th cent. It was near Casteggio that, on the 9th.

Near the altar is the tomb of Count of June, 1800, the great battle between.

the French and the Austrians was fought, usually called the battle of Montebello, from the village on the hill, about 1 m. W. of it, where the French finally routed the corps de reserve of the enemy. The Austrians defended themselves in Casteggio with great valour; and the hills near the town were constantly occupied and re-occupied by the contending parties; but the fortune of the day was decided by Victor, who broke the centre of the enemy; and when Napoleon came up to the assistance of the French vanguard, the victory had been already gained. It was nearly on the same site that the united armies of the French and Piedmontese defeated the Austrians in May 1859: the first great success of the allied armies during the Italian war.

A few fragments of walls and towers are the only remaining vestiges of antiquity in this town; but many curious Roman inscriptions, bronzes, and coins have been found here. From Casteggio the Rly. follows the base of the hilly region, through cornfields, the hills being covered with vines.

37 m. Broni (4500), near the site of the Roman station of Carrullomagus, in a pretty position near the Apennines. The collegiate Church, founded by Azzo, Marquis of Este and Ferrara, in the 13th cent., is a building of various ages and styles; some portions are of the 10th cent. It has been richly fitted up by the inhabitants; and boasts a silver shrine, with the relics of San Contardo, son of the founder. Good wine is made in this neighbourhood.

40 m. Stradella Junct. (for Pavia), at the extreme northern point of the hills, which here approach within 2 m. of the Po. Tramway to Voghera (see above). Following the base of the hills, the Rly. gradually approaches the river.

43 m. Arena Po. The village is at some distance on the 1. The Bardonezza torrent, formerly the boundary between Piedmont and the duchy of Piacenza, is crossed to

47 m. Castel S. Giovanni, on the l. bank of the Corona. At

50 m. Sarmato the line separates from the hills on the rt., and soon crosses the Tidone stream.

56 m. San Niccold, near the l. bank of the Trebbia, on leaving which the river is crossed on the magnificent *Bridge erected in 1825 by the Empress Maria Louisa, under the direction of the engineer Coccanelli, at an expense of 47,200l. sterling. It consists of 23 arches, its length is 500 yards, and the width between the parapets is 26 ft. A column at its extremity recalls the three great battles which took place in the neighbourhood. By an act of useless precaution-for the river was dry at the time-the Austrians blew up some of the arches on the E. side, in their retreat from Piacenza, in May, 1859.

The lower course of the Trebbia is celebrated in the military history of Italy as having witnessed three great battles, each of which decided the fate of Italy for the time; the first, between Hannibal and the Romans under the Consul Sempronius, B.C. 218, which opened Central and Southern Italy to the Carthaginian invader; the second, in 1746, between the united armies of France and Spain on the one side, and the allied Austro-Piedmontese, which led to the momentary expulsion of the Bourbons from Parma and Piacenza; and the last, in June 1799, when the French army, under Macdonald, after a prolonged struggle of three days, and a loss of 15,000 men, was obliged to retreat before the Russians and Imperialists, commanded by Suwarrow. The site where Hannibal defeated Sempronius, or where the force of Mago was placed in ambuscade, which so greatly contributed to that disaster, cannot be ascertained with certainty, but it is probable that, Hannibal being encamped on the l. bank, the Romans attacked him nearly on the same spot where, by a similar manœuvre, Macdonald, 2000 years afterwards, made a last effort to defeat his Russian antagonist—about 5 m. S. of the modern bridge. The battle of 1746 took place nearly under the walls of Piacenza, the great feat of the day being Prince Lichtenstein's charge on Maillebois' columns near to San Lazzaro. The battle-field on the last occasion (June 20, 1799), between the French under Macdonald, and the Austro-Russians commanded by Suwarrow, was on the 1. bank of the river from Grignano upwards to Rivalta, the first being about 3 m. on the right of the village of S. Nicolò, on the post-road, before arriving at Maria Louisa's bridge. Macdonald, being forced to retire from Tuscany, crossed the Apennines into the upper valley of the Trebbia, hoping to be joined by Moreau, then in the Genoese territory. Suwarrow, however, managed, by his great activity, to prevent this junction, and to place himself between the two Republican armies. Attacked by Macdonald during three days, he opposed to him an energetic resistance, the whole ending by one of the most disastrous defeats that the Republican armies of France had yet experienced.

Soon after crossing the bridge the spires of Piacenza come into view, and the Rly., after running past the halfruined walls of the city, and the elegant Church of La Madonna di Campagna on the rt., reaches

61 m. Piacenza Junct., situated at the E. extremity of the city, outside the Porta S. Lazzaro. (Rte. 101.)

ROUTE 20.

NOVARA TO VARALLO, BY BORGOSESIA.

OVALIA		1 22.412		, -		·	·
Miles.		Statio	ns.			Rou	ites.
	No	vara			2,	14,	21
8	Vi	znale			•	•	31
7	8.	Berns	ırdi	no			
11	Bri	iona					
12	Fa	ra.					
19	Ro	magn	ano	,			

Valduggia 27 Borgosesia

Varallo

On quitting Movers (Rte. 2), the Rly. runs N. W., and at Vignale leaves on the rt. the line to Gravellona. A fertile country is traversed to

12 m. Fara. Steam Tramway S. to Vercelli.

19 m. Romagnano on the Sesia, remarkable as the spot where Bayard received his death-wound while protecting the rear of the French under Bonnivet in their retreat across the Alps, April 20, 1524. The remainder of the line up the course of the Sesia is singularly beautiful; the mountains offer richly-wooded slopes, and the masses are relieved by castles, churches, and oratories. The vegetation is most luxuriant.

26 m. Valduggia, the home of Gaudenzio Ferrari's family, lies on the Strona, 1 m. to the rt. Near the Stat. is the junction of the Strona with the Sesia.

Monte Fenera, 3 hrs. E., is a splendid point of view for the lakes and Alps, and has three curious caverns hung with stalactites.

27 m. Borgosesia (4000), the chief town of the valley, has paper mills and cotton factories, and is surrounded by pleasant Promenades. In the Church of SS. Pietro e Paolo is a Virgin and Child with Saints, by Lanini (1539). An iron bridge crosses the Sesia to Aranco, whence a steam tram way runs S. to (30 m.) Vercelli, passing (21 m.) Gattinara, celebrated for its

Nearly a mile S. of the Stat. is the Pilgrimage Church of Montrigone, dedicated to St. Anne, with terracotta figures illustrating the History of the Virgin, by Giov. d'Enrico and Giacomo Ferro. The head of a dead Christ, in a cell outside the Church, is attributed by Mr. S. Butler to Tabacchetti (see below). In another cell is a good kneeling figure of St. John the Baptist.

Omn. daily at 2.30, from Borgosesia by Valduggia, the tunnel of San Bernardo, and Pogno, to Gozzano (Rte. 31).

The valley now becomes narrower, and the Rly. offers some striking scenes, though the range of view is more limited. It opens again in the neighbourhood of

35 m. VARALLO (1515 ft.), a beautifully situated town of 3200 inhab., exclusive of pilgrim visitors to the Sacro Monte, who, especially on the Feasts of the Church, crowd here as devotees. At the Casino di Lettura the Italian Alpine Club has quarters, and politely admits to them the members of foreign Alpine Clubs. Here is also a Museum, with a collection of granite rocks, Herbarium, &c.

S. Gaudenzio has a fine altarpiece on panel, by Gaud. Ferrari; a beautiful Madonna del Rosario, over an altar in the rt. transept, modelled by Tabacchetti; and in the Chapel of St. Joseph a Madonna by a native artist, Dedomenici da Rossa (1840), of considerable merit. On the outside wall of S. Pietro, beyond the bridge towards Mollia, is a fresco of Sta. Petronilla, by G. Ferrari. The latter was painted by moonlight, and is almost destroyed.

The *Sacro Monte (2000 ft.) rises immediately above the town, and is accessible by a paved path, which winds up the side of the hill, and offers from every turn the most beautiful scenes.

In the fine Franciscan Church of

S. M. delle Grazie, at the foot of the hill, are some admirable works by Gaudenzio Ferrari (born here in 1484, d. at Milan in 1546). Near the Church is a marble statue of the painter, by Vedova. The whole wall dividing the nave from the choir is painted in fresco, in 19 compartments, representing events in our Saviour's history, with the Crucifixion in the centre. They are all most carefully executed, and are among the best works of the master, serving to illustrate his position in Italian art. Pilate is a portrait of Stefano Scotto, Gaud. Ferrari's master. In the chapel of St. Margaret, to the rt., are the Circumcision and

the Dispute with the Doctors. In the

a Virgin and Saints, on wood, by Giovenone, much injured.

The hill of the Sacro Monte is covered with a series of 50 chapels, containing groups of figures modelled in terra-cotta, painted and clothed. They chiefly represent some of the principal events in the history of Christ, in the order of their occur-These structures are never rence. entered: they are merely frames or cases for the subjects grouped within them, seen from peep-holes in front. As works of art the greater number are very indifferent. A few, on the contrary, contain works of the highest merit, and to these the attention of every traveller of taste is specially invited. Externally, these oratories are rich in the architectural display of façades, porticoes, domes, &c.: the figures within are the size of life.

All the walls are painted, and many of the pictures are masterly produc-The most important works are the frescoes, and a few modelled figures, by Gaudenzio Ferrari, and the terra-cotta groups by Tabacchetti (c. 1560-1640). The latter, whose real name was De Wespin, was a Fleming, and received the nickname of Tabaguet, Italianized into Tabacchetti. The other artists here employed were Giovanni d'Enrico, born about 1580, died at Montrigone near Borgosesia in 1644; his brothers Antonio and Melchior; and his pupil Giacomo Ferro. +

Much effect is produced by the appropriate situation of some of the subjects. The access to the place where Christ is laid in the sepulchre is by a vault, where little light is admitted; and as it is difficult on entering from the open day to distinguish at first any object, the effect is very

imposing.

Many of the figures are clothed in real drapery, and some have real hair, which appears grotesque; yet they are full of character and expression. Many of the heads are finely modelled.

+ See "Ex Voto," by S. Butler, London, 1889; a valuable descriptive history of the cloister is a Pieta; and in the sacristy | Sacro Monte.

The executioners conducting to Calvary, or otherwise employed in inflicting sufferings on Christ, are, to increase the disgust for their characters, modelled with goftres appended to their throats.

The Sacro Monte originated in the piety of the Blessed Bernardino Caimi, a noble Milanese, who became a Franciscan friar, made a pilgrimage to Jerusalem, and in 1486 obtained from Pope Innocent VIII. a faculty to found this Sanctuary. Only 3 or 4 chapels were built in the time of the founder, but after two visits paid to it by S. Carlo Borromeo in 1578 and 1584, the prestige of the spot for sanctity soon so increased, that princes and rich devotees contributed to its adornment.

The subjects are-

- Fall of Man. Adam and Eve are seen amidst animals of all sorts and sizes, from the elephant to the rabbit. Six of the smaller kinds are by Cav. Antonini; the rest, together with Adam and Eve, by Tabacchetti.
- Annunciation. One of the earliest Chapels. New heads were given to the figures by Tabacchetti.

3. Visitation.

4. Angel announcing to Joseph the Miraculous Conception. The sleeping figure of Joseph is very beautiful; the Virgin, who is sewing a pillew, is pretty and graceful; the Angel remarkably fine (by Tabacchetti).

 Magi and Star of the East. Good rocks by Gaudenzio, high up to the rt.

6. Nativity, in a dark Grotto.

7. Joseph and Mary adoring Christ.

8. Circumcision.

 Angel advising Joseph to fly into Egypt. Figures in stucco; fine Angel; good heads of the Virgin and Child.

Flight.

11.*Massacre of the Innocents. Above 60 figures, the size of life, besides the painted groups on the walls.

so arranged as to assist in the composition. Chapel built between 1586 and 1590, at the cost of Carlo Emanuele, Duke of Savoy. Figures by an unknown sculptor; perhaps begun by Luigi Paracca of Como, nicknamed Bargnola (1557-87), and finished by M. A. Rossetti.

- 12. Baptism in the Jordan.
 13. Temptation. The beasts with their young are excellent. Fresco background by Melchior d'Enzico
- 14. Christ and the Woman of Samaria.

15. Christ Curing the Paralytic.

- 16. Christ Raising the Widow's Son.
 17. Transfiguration. This oratory is on an enormous scale; the group in the foreground contains the demoniac boy; a blind man, and a boy with a bad foot leading him, are both good; on the mountain, an immense modelled mass, all very bad, are the three disciples; above them Christ, with Moses and Elias; over these, painted on the walls and ceiling of the dome, are the host of heaven.
- 18. Raising of Lazarus.

19. Entrance into Jerusalem.

20. Last Supper. One of the earliest; the figures of wood, and lifeless. The Supper is very profuse, and much later than the figures.

21. Christ in the Garden. Also

early.

- 22. Christ finds his Disciples Sleeping.
- 23. Christ betrayed by Judas. Figures mostly old, and of wood.

24. Christ in the House of Annas (1765).

- Christ in the hands of Caiaphas.
 Figures by Giovanni d'Enrico and Giacomo Ferro, except *Caiaphas, which is probably by Tabacchetti. Well-preserved frescoes by Cristoforo Martinolo.
- 26. Repentance of St. Peter. Peter by G. d'Enrico.
- 27. Christ in the House of Pilate.
 *Pilate by G. d'Enrico.

28. Christ in the House of Herod. Hered and Two *laughing Boys (G. d'Esrico).

29. Christ reconducted to Pilate. 23 figures, mostly by Gine. Ferro: frescess finished in 1679.

30. Flagellation. Man binding Christ to the column, and probably two rearest Scourgers, by Tubic-

31. Chris: Crowned with Thorns. Three principal figures very fine. and probably by Takacchetti.

82. Christ again conducted to Pilate.

Si Christ shown to the People. 44. Saint Anna. of Stefano Scotto (his Master), ; by Gand. Ferruri. Next to him. Giov. d'Enrico: then Leonardo 46. Sepulchre of the Virgin Mary. da Vinci; then Tabacchetti.

Two Children very pretty. 84. Pilate Washing his Hands. 17 figures, by Gior, of Eurice : fresover by one of his brothers. The man putting his finger to his menth is excellent: Pilate a is....e.

25. Christ sentenced to Death, 27 gived figures by G. d'Eurico: invaced by Mountains (1614).

Mi Christ Pearing the Cross. By far the firest. 40 figures besides 9 horses by Palacelettic

87. Christ Nation to the Cross. 60 family and 10 horses, by a Ewrice المحمد والمراب

moisticar's M 13244-231 The, ing of this chapel are the masterpiece of Gaudensio Ferrari. The chief subject, a splendid composition, including 60 or 70 figures is in good preservation. Portraits of S Scotto and L da Vinci, side by side.

39 Christ taken down from the Cross. Pad, except a rigure on the left (II V cyclictus), helding his hat. which is by Cobacchettic and

probably his own portrain. infinitely were biopaply bainted by commonsier but the Chapel has been much altered since his

figures have been removed, and others substituted.

41. The Body wrapped in Linen.

42. San Francesco. With a modern fresco.

43. Christ lying in the Sepulchre. "The upper part of this building was the abode of Caimi and his successors until 1577."—Butler. In the Cloister near it is the bed occupied by S. Carlo Borromeo, and a facsimile of the Stone which guarded the Holy &pulchre.

Figure on extreme left, portrait 45. An Angel announcing to the Virgin Mary her Translation to Heaven.

On the site of the modern Casina now let out in apartments, stood the Chiesa Vecchia, which contained frescoes by Gaudenzio and Lanini (1530). The existing Chiesa Maggiore was begun by d'Enrico in 1614.

The Convent commands beautiful views of Varallo and the Val Sesia below the town. At the entrance to the Oratories, booths or shops are established for the sale of Corone, i.e. beads, crucifixes, Madonnas, &c., which have acquired sanctity by having touched the bed of S. Carlo, or other miracle-working relics.

The Museum, in the town, contains paintings on the walls and ceil- some unimportant works by Gaud. For rari. frescoes by Lanini, and drawing by Tanzio d'Engico. The beautiful Caspel of Loreto, 2 m. E. of the town on the road to Novara, has a lunette by Gand. Ferrari.

Near Varallo are nickel mins worked by an English company.

The population of the Val Sesia is about \$5,000: most of the men leave the valley and find employment elsewhere as masons, builders, &c.

There is good trout-fishing in the river.

The Pente della Gula, about 1 hr.'s fine It once formed part of remarkable scene; the green time No. 41. The original modelled | beauned in by vertical rocks 150 high, is spanned by a lofty bridge. A good carriage-road ascends to the village of Fobello (Rte. 46).

ROUTE 21.

NOVARA TO SEREGNO, BY BUSTO ARSIZIO AND SABONNO.

Miles.		o	Ro	utes.
4	Novara Galliate	۷,	14,	20
9	Turbigo			
17	Busto Arsixio			33
26	Saronno		35,	36
32	Cesano		•	
35	Seregno		32,	52

Soon after leaving Novara, the Rly. turns E. to Galliate, and crosses the Ticino to Turbigo, which figured in the military operations of 1859 (Rte. 2). Thence N.E. to Busto Arsisio, where the line is crossed between Milan and Gallarate (Rte. 33). In the principal Church, designed by Bramante, is a fine *Assumption in six compartments, by Gaudensio Ferrari, and some frescoes by Giov. Pietro Crespi, a follower of Luini.

W. is the Santuario dellar Vergine, commenced in 1498, from the designs of Vincenzo dell' Orto. The campanile, cupola, high altar, and two side-chapels, were erected by Paolo Porta in the 16th cent. The front, which is overloaded with ornament, was built in 1666, from the design of Carlo Buzzi. Owing to this change of

architects, the interior is somewhat irregular. The *Cupola is painted in fresco, by Gaudenzio Ferrari (1535). The subject is the heavenly host playing upon various instruments. with a circle of cherubs above them singing. "Truly a magnificent work, executed in all its parts with the greatest care, and for richness of colour and appropriateness of treatment one of the finest existing examples of this class of decoration." - Kugler. Below is a series tion." - Kugler. of painted statues, in 12 niches, two figures in each, consisting for the most part of Prophets and Sibyls, as Sibylla Delphica and David, &c.; there are also groups representing Calvary, the Last Supper, &c.

Below, in circles in the pendentives, are eight subjects from Genesis,-the Creation of Eve; Eating the Forbidden Fruit; Expulsion from Paradise (much injured); Tilling the Ground after the Fall; Adam and Eve in the Garden, very fine; Abel tending his Flocks: Remorse of Cain; and Adam blessing his posterity; these are also by Ferrari. The lunettes below are by Lanini. All these frescoes may be more easily seen from the gallery which runs round three sides beneath the cupola. In the passage which connects the nave and choir are two large frescoes by Luini - the Marriage of Joseph and Mary, with graceful figures, and Christ disputing with the Doctors. On the wall I. of the high altar is the Presentation in the Temple (1525), with a view of the Church, and opposite the *Adoration of the Magi, all well preserved. In the latter, the Virgin and Child are exquisite examples of that union of beauty and tenderness which distinguishes Luini's best works; the heads of the two kneeling kings are admirable, and the transparency of the colours throughout affords an excellent example of fresco-painting. In the Disputation, although the figures of our Saviour and the Virgin are wanting perhaps in dignity, the whole is finely conceived; the heads of the Doctors are admirable. Luini's duced, is very fine. All these paintings have been published by the

Arundel Society.

In the Sacristy is a picture by G. C. Procaccini. On the wall of the cloister leading to the priest's house is a Nativity, by Luini. He was paid for the single figures of saints a sum corresponding to 22 fr., besides wine, bread and lodging, and was so well pleased with his pay that he painted (Rte. 32).

this last fresco for nothing. Rly. N.W. to Varese, N. to Como, S.E. to Milan.

Beyond Saronno the Rly. turns E, and at Cosano crosses the line between Milan and Erba (Rte. 37).

Seregno (7600), the Junct. of several lines of Rly., is pleasantly situated at the S.W. corner of the *Brianza* (Rte, 32).

PART II.

THE LAKES.

LIST OF ROUTES.

ROUTE PAG	GE	ROUTE PAGE
31. From the Simplon to Novara, by Domodossola,		40. Luino to Menaggio, by Lugano 90
Gravellona, and Orta	73	
St. Gotthard Tunnel	76	42. Milan to Innsbruck, by the
33. Laveno to Milan, by Gallarate and Busto Arsizio.	80	Stelvio
34. Gallarate to Arona	80	—The Lake of Como 104
35. Laveno to Milan, by Varese and Saronno	82	44. Como to Lecco, by Bellagio 108 45. Baveno to Varallo, by Monte
36. Como to Milan, by Saronno.	84	Motterone and Orta 109
37. Milan to Erba, by Seveso and the Brianza	88	46. Varallo to Macugnaga, by the Val Mastallone 111
38. Lecco to Como, by Merone.	89	47. Arona to Locarno.—Lago
beingona to Luino	90	Maggiore 112

ROUTES.

ROUTE 31. FROM THE SIMPLON TO NOVABA, BY DOMO-DOSSOLA, GRAVELLONA, AND OBTA. -CARRIAGE-ROAD AND RAIL. Stations. Domodossola 4 Villadossola 7 Piedimulera 9 Vogogna 14 Cuzzago 17 Ornavasso Gravellona Crusinallo 24 Omegna 28 Pettenasco 80 Orta

32 Bolsano

Miles.	Stations.		Routes.
34	Gozzano		
	5 Alzo		
38	Borgomane	ro	
42	Cressa Fon	taneto	
48	Momo		
	Vignale.		. 20
57	Novara		
The r	assage of t	he Sin	plon from
	245 ft.), is		
	k for Switz		
mont.			1 000
TILUTE.			

mont.

The Italian frontier and Custom-house is at

30 m. Iselle (2175 ft.), one of the most beautiful points of the pass.

Hereabouts a change comes over

the valley, from nakedness or a mantle of shrubs, to the rich green of the chestnut, and the light foliage of the acacia. The last gallery is traversed 2 m. before reaching

36 m. Crevola (1100 ft)., where the Doveria is crossed for the last time by a bridge 100 ft. high, previous to its flowing into the Toccia, or Tosa, which here issues out of the Val Formazza. See Handbook for Switzerland.

The Val d'Ossola, which is now entered, is thoroughly Italian. The balmy air, the trellised vines, the rich juicy stalks of the maize, the almost deafening chirp of the grasshoppers or tree-crickets, and, at night, the equally loud croaking of the frogs—the white villages, with their tall, square bell-towers, not only scattered thickly along the valley, but perched on every little jutting platform on the hill-sides—all these proclaim the entrance to Italy.

A long straight road leads from

Crevola to

42 m. Domo d'Ossola (1000 ft.), a rising town, of 3700 inhab. The fine Palazzo Silva, restored in 1882, contains Antiquities and objects of Art. In the Convent of S. Francesco has been arranged the Galletti Museum of Natural History; and at the Municipio is a Library of 8000 vols. and a Collection of 3000 Coins and Medals.

There is a Calvary \frac{1}{2} hr. S. of the town, worth a visit, and commanding

a fine view.

The Val d'Ossola and its side valleys are of great interest to mineralogists. For Excursions, &c., see Handbook to Switzerland.

Rly. onward. The Stat. is about 1

m. E. of the town.

On leaving Domo, the Rly. descends the valley of the Tosa, passing

4 m. Villadossola, with its very old Church and tall campanile, at the mouth of Val Antrona and the Pass leading into the Saas Thal. From 7 m. Piedimulera a road branches off on the rt. along the Anzasca (Handbook for Switzerland) to Macugnaga at the foot of Monte Rosa,

9 m. Vogogna (740 ft.), a cheerful town with an old Castle on the height. Here the Tosa becomes navigable to Lago Maggiore. At (14 m.) Cuzzago, a road branches off l. to Pallanza, passing along the beautiful Lake of Mergozzo.

The Rly. crosses the Tosa by a

bridge nearly 1 m. long to

16 m. Ornavasso, near which are the quarries of white marble which furnished the material for the Cathedral of Milan. The marble here forms a mass in the crystalline gneiss rock, and affords a good example of what geologists call metamorphism. Along the carriage-road granite obelisks do duty as telegraph-posts.

20 m. Gravellona, where the Strona from the Lake of Orta falls into the Tosa. On the l. rises the hill of Montorfano, celebrated for its quarries of pink granite, used in the rebuilding of the Basilica of St. Paul's at Rome.

[Carriage-road to (8 m.) Pallanca,

re-crossing the Tosa.

Omn. to (5 m.) Baveno (Rte. 47), reaching the Lake at (3 m.) Feriolo. Hence it follows the water's edge, passing several large quarries of granite, extensively used in the public edifices of Milan, Turin, &c.]

On quitting Gravellona, the Rlyascends the pretty valley of the Strona, with its numerous mills of cotton, paper, nail-heads, &c., and

beyond

22 m. Crusinallo crosses the river near its confluence with the Nigoglia, which issues from the Lake of Orta-The Rly. then describes a curve before reaching

24 m. Omegna, an industrial town with a handsome Town Hall, old Church and Campanile, and important Market on Thursday. It stands on both banks of the Nigoglia, at the N. end of the beautiful Lago d'Orta. (Steamer to Orta, twice a day; boat with one rower, 3 fr.)

4 hrs. E. rises Monte Motterone, best ascended from the other side (Rte. 45).

The Val Strona here turns W., and becomes a narrow glen, whose steep sides are clothed with fine forest-trees and a beautiful and varied vegetation. A good path, in some parts rather steep, ascends the l. bank to (3½ hrs.) Forno, and thence over rough ground to (1½ hrs.)

Campello, a very picturesque village. Here the path turns l., leaving the source of the Strona and a track to the Val Anzasca rt., and ascends first over rocks and then by slopes of

grass to the (1 hr.)

Col di Campello (6400 ft.), on the ridge which separates Val Strona from Val Mastallone. Fine distant view of Monte Rosa, whose five peaks rise like turrets from the prodigious inaccessible wall which forms its E. face. A steep descent of 1½ hr. leads to the village of Rimella in Val Mastallone; 2 hrs. further is Fobello. The carriage-road from thence to Varallo is given in Rte. 46.

From Rimella there is a mulepath by the Col della Dorchetta to Ponte Grande, in about 6 hrs. At the last hamlet of the valley it crosses the torrent, and, turning l., ascends by a lateral stream to a group of high chalets, where milk can be obtained. Thence up steep and bare ground to the col, which is a grassy hollow marked by a cross, 21 hrs. from Ri-Ponte Grande is seen far mella. down in the Val Anzasca, but the Pizzo del Moro and Cima d'Egua conceal the Monte Rosa peaks. The descent is long and steep, over rolling stones to the Alpi della Dorchetta, then by meadows to the Baranca path, 1 hr. above Ponte Grande, which is reached in $3\frac{1}{2}$ hrs. from the col.

Another way from Omegna to (8 hrs.) Varallo, rather longer and

more laborious than the ordinary route by the Col di Colma, but much shorter than that by the Val Strona, is by the village of Quarna, and from thence over Monte Mazzucone to Comasco. This mountain is a somewhat enlarged edition of the Motterone, which lies a few miles farther E. It is situated nearer Monte Rosa, but is not so centrally placed in regard to the lakes.]

The Rly, is carried high above the shore of the Lake, affording a series of splendid views, and crosses a viaduct to

28 m. Pettinasco. The village is on the rt. below. To the l., the torrent of the Pescone descends from Motterone. Another fine viaduct and a bold curve lead to

30 m. Orta (Rte. 45). The Stat. lies about a mile E. of the town, equidistant from *Miasino*. Thence, passing the watch tower of *Buccione* and the episcopal Palace and Seminary of Bolzano, to

34 m. Gozzano Junct. Omn. to (10 m.) Borgosesia. Rly. N.N.W. to Alzo, whence an omn. runs to Borgosesia Stat. for Varallo (Rte. 20).

38 m. Borgomanero. 8 m. N. E. lies Arona (Rte. 34). At

55 m. Vignale Junct. the Varallo line falls in on the rt., and the Rly. continues S.E. to

57 m. Novara Junct. (Rte. 2).

Milos

ROUTE 32.

LUCERNE TO MILAN, BY THE ST. GOTTHARD TUNNEL.

Stations.

Milles.	Digitalia.
	Lucerne
146	Chiasso
149	Como 38
152	Albate Camerlata
157	Cantù Asnago
161	Camnago 37
165	Seregno 21, 52
167	Desio
171	Monza 51
179	Milan 2, 18, 53, 54, 101

This important Railway (1872-81) was designed to open a direct communication between W. Germany and the Italian cities of Milan, Genoa, and Venice. The St. Gotthard was always one of the most frequented passes of the Alps; and the piercing of the Tunnel through the main chain now renders it passable for goods and passengers throughout the year. The carriages are entered from either extremity with a passage through the centre, well arranged for seeing the views, but rather draughty.

Most travellers will prefer the Steamer as far as (27 m.) Flüelen. Boats run 5 or 6 times a day in 21 to 24 hrs.

On quitting Lucerne the Rly. crosses the Reuss, and runs E. to

11 m. Rothkreuz Junct., where the line to Zürich turns off to the 1. Thence to

16 m. Immensee, on the W. shore of the lake of Zug. The Rly. now skirts the N. base of the Rigi. To the 1. rises the Rossberg. A tunnel leads to

21 m. Arth-Goldau, also a Stat. on one of the remarkable railways up the Rigi, which is crossed by our line.

The Rly. is carried for some distance lake. A gallery of masonry, pa through the midst of the tremendous with big stones, now protects the

débris of rock and rubbish brought down by the vast Landslip from the Rossberg, which buried this village in 1806, falling from a height of 3000 ft.

The Lake of Lowerz, 3 m. long, which was partly driven out of its bed by the landslip, is skirted at

24 m. Steinen. Further on is

26 m. Seewen, the Stat. for (1 m.) Schwyz (6700), a town picturesquely situated at the foot of the singular mitre-shaped Mythen (6244 ft.), which has been conspicuous all the way from Arth.

The Rly, is carried along the 1, bank of the Muotta, as far as its influx into the Lake of Lucerne at

29 m. Brunnen, the port of the Canton Schwyz-situated on one of the loveliest spots on the lake, two of whose romantic bays it commands. A tunnel under the Gütsch now conducts the Rly. to the base of the precipices and steep pastures which form the E. shore of the grand *Bay of Uri. Ten tunnels are traversed between Brunnen and Flüelen, the longest of which (11 m.), is near

32 m. Sisikon. On the opposite shore, under the wooded heights of Seelisberg, is the green meadow of Rütli, the scene of the oath of the three patriot Schwyzers, which led to the emancipation of the Forest Cantons, Nov. 7, 1307. The meadow with its Three Springs is the property of the Swiss Government.

A little further on the Rly. passes Tells Platte, marked by a Chapel painted with frescoes (not seen from the train), where Tell sprung ashore and escaped from the boat which was carrying him to prison.

36 m. Flüelen (1435 ft.), at the end of the lake (It. Fiora). The G torrent to the l. is usually a qu stream, but after it had been bride for the Rly, it rose and swept av

rries the stream overhead, the torrent to spread iny. The Rly. now enters the the Reuss, running over the h on its rt. bank.

Altdorf (4000), the capital of Uri, famed in the story of the place where he shot the his son's head.

Erstfeld (1505 ft.). Here the ins to ascend the slopes on ink of the Reuss to

Amsteg (1759 ft.). The Stat. bove the village. The torrent Maderaner Thal, and shortly ds the Reuss, are crossed by lges.

d a tunnel the Rly. is carried and viaduct, to which succeed a tunnels and a lofty *Bridge nigh) over the Reuss.

furtnellen (2300 ft.). Further s the first of the very remark-screw or Helix Tunnels, bored ck in a circle or loop, with a f only 330 yds. and a gralin 43; thus the railway rapidly a higher level by a species of spiral staircase ie mountain.

rst of these is the Pfaffenlunnel (1635 yds.), so called legend that a monk once ver the gorge from the rock. The upper end of the s 115 ft. above the lower. cond Loop, or Wattinger 1200 yds.), gaining 75 ft. of height, leads to

. Wasen (3055 ft.). The al works of the railway, in tof the most romantic scenery, well viewed from the Church-

ng the Mayen Reuss, which m the Susten, on a fine 260 ft. high, the train reaches Helix of Leggistein, 1204 yds. gain the Rly. resumes its irrection up the valley, look-ipon W asen far below

The Naxberg Tunnel, a mile long, with a rise of 120 ft., leads to

60 m. Göschenen (3640 ft.), where the train waits ½ hr. for luncheon or dinner. In this village, at the N. entrance of the great tunnel, the workshops and waterworks for boring it were established. Here is a monument to Louis Favre.

[4 m. higher up, on the carriageroad, is Andermatt, approached by the wild gorge of Schöllenen and the tunnel of the Urner Joch. The old Devil's Bridge fell in 1888. On the heights above Andermatt the Swiss are erecting an extensive series of Forts.] The Rly. now enters the

St. Gotthard Tunnel.

This stupendous opening, bored through the main chain of the Alps for a distance of 9½ m. (1½ m. longer than the Mont Cenis), runs N. and S. at an elevation of 3786 ft. above the sea, and about 6000 ft. below the topmost ridge of the mountain. passes almost directly under the Devil's Bridge. It was begun in Nov. 1872; the borings from the two ends met with wonderful exactness on 29th Feb. 1880, and it was opened for traffic in 1882 at a cost of 2.375.000l. The enterprising contractor was M. Louis Favre of Geneva, who died suddenly in the tunnel seven months before its completion. The boring was effected by 26 drills moved by compressed air, piercing holes 4 ft. deep, which were filled with charges of dynamite. Each explosion brought down 2½ cubic metres of stone. The rock traversed was chiefly hard granite or gneiss, also schist and other rocks. Near the centre a stratum of wet shifting rock-rubbish, semi-fluid, was met with, which exercised great pressure, always descending, and was vanquished only by masonry supports, buttresses, and arches of enormous strength. The tunnel (28 ft. wide and 21 ft. high) is lined throughout with masonry, and has double rails. Duration of transit, 20 to 30 min. There are 15 lanterns, one at the end of each kilom.

The tunnel ends near

70 m. Airolo (3756 ft.), on the river Ticino, whose course the Rly. henceforth follows down the Val Leventina. Below

77 m. Fiesso (3100 ft.) the Rly. threads the ravine of Dazio Grande, beyond which are the 4th and 5th spiral tunnels of Freggio (1 m.) and Frato (1712 yds.).

82 m. Faido (2365 ft.). The train now descends the left bank of the Ticino, passing through numerous tunnels. Below

86 m. Lavorgo the final and steepest descent is effected by several tunnels, including the two spiral ones of *Piano-Tondo* and *Travi*; the Rly. passes through superb scenery of rocks and forests, crossing the river to

90 m. Giornico (1480 ft.). The Village (1295 ft.) has an old massive Lombard Tover, and a very early Romanesque Church, San Niccolò da Mira.

By a lattice-girder bridge of two spans, each 150 ft., the Rly. re-crosses the Ticino, and continues on its E. side the rest of the way.

97 m. Biasca (1112 ft.) is situated opposite a fine waterfall at the mouth of the Val Blegno, opening from the pass of the Lukmanier into the Ticino valley (Swiss Handbook).

The Rly., now in the level valley, is terraced along the base of the mountains, through a country of exuberant fertility and dense vegetation, passing the villages of Osogna and

Claro. Beyond

107 m. Castione, the Val Mesocco opens out, and the road from the San Bernardino Pass falls in on the l. (Swiss Handbook).

a picturesque town (2600), still surrounded by old walls and crowned by Dolomite; and farther on, where the

three Castles, was long regarded as the key to the entrance of Italy from Switzerland. It stands on the I. bank of the Ticino, over which there is a bridge of 10 arches. The Castello Grande to the W. was built, as well as the two other fortresses, in 1445, by Italian engineers for Filippo Maria Visconti. They afterwards became the residences of the bailiffs of the canton. Ascent of Monte Camoghè (7300 ft.) in 7 hrs. (Rte. 40).

Rly. S.S.W. to Luino, turning off

from our line at

111 m. Giubiasco (Rte. 39). The Rly. now leaves the valley of the Ticino, and commences the ascent along the side of the valley towards Monte Cenere. After traversing the slopes of the mountains for about four miles, crossing ravines on lattice bridges and penetrating rocks in tunnels, the mouth of the Monte Cenere Tunnel, 1 m. in length and 1440 ft above the sea, is reached; on emerging from it the train enters the valley of the Agno, a stream flowing into the Lake of Lugano.

119 m. Rivera Bironico (1420 ft.). Henceforth the Rly. follows closely the line of the old carriage-road to

124 m. Taverne. 1 hr. E. lies Sala (Rte. 40). 4 hrs. N.W. rises Monte Tamaro (6430 ft.). Grand *view. Then follows the Massagno Tunnel (1020 yds.), on emerging from which a fine view is gained of

128 m. Lugano (1100 ft.), below the Stat, on the l, (Rte. 40).

The Rly. now passes over a lofty viaduct, and through a tunnel ½ m. long, under the slopes of Monte Salvatore, where the rocks exhibit a phenomenon highly interesting to the geologist. About ½ m. beyond the promontory and ruined chapel of San Martino a compact smoke-grey limestone appears by the roadside, in beds about a foot thick. As we advance, we find the limestone traversed by small veins, lined with rhombs of

mountain is perpendicular, its face is formed entirely of Dolomite, or white marble. Towards Melide it is succeeded by a dark augite porphyry. Von Buch considered that the gas from this igneous rock penetrated the limestone.

133 m. Melide. Here a promontory projects into the lake, from the point of which a stone causeway ½ m. long has been thrown across, connected with either shore by stone bridges. It cost more than a million francs.

136 m. Maroggia. [Carriage-road l. to (7 m.) Lanso d'Intelvi (3120 ft.), a favourite resort from May 15 to Oct. 15, commanding magnificant views of the lake and surrounding mountains, and M. Rosa in the distance. The road descends on the other side to (9 m.) Argegno (Rte. 43). There is a mule track from Lanzo to M. Generoso.]

The lake is quitted at

139 m. Capolago, whence a cog-wheel Rly. ascends in 1½ hr. (Return Ticket, 10 fr.) to

*Monte Generoso (5390 ft.), the Rigi of the Italian lakes, but with a far finer mountain view. Passengers for the Hotel Monte Generoso (4000 ft.) alight at the Bella Vista Stat., 1½ hr. below the summit. The panorama embraces the lake scenery and the Alpine chain, from Monte Viso to the Adamello group, the great plain of Lombardy and its cities, Milan with its Duomo, the courses of the Po and Ticino. A path from the hotel leads in 5 hrs. to Argegno on the Lake of Como (Rte. 43).

The Rly. continues to

141 m. Mendrisio (1190 ft.), with manufactories of paper, silk, and hats, and 2300 inhab. The wine of the country is stored in mountain caves, which form capital cellars. 2 m. S.W. are the sulphureous Baths of Stabbio.

The Italian frontier and customhouse is reached at 146 m. Chiasso (765 ft.), Buffet, where carriages are changed. A long tunnel under *Monte Olimpino* leads to

149 m. Como (Rte. 36). The Stat. is above the town to the W. Below, close to the lake, is another Stat. of the Nord-Milano Rly. (Rte. 36). The line ascends above the city, passing close to S. Abbondio and the Campo Santo, and intersecting the Rly. from Varese (Rte. 35). Further on, the hill crowned with the tower of Baradello rises on the rt. Several handsome stone bridges carry the cross roads over the line. Beyond

152 m. Camerlata Junct. is a short tunnel. Here the Rly. to Lecco diverges on the left (Rte. 38).

157 m. Cantù. The bell-tower was formerly used as a beacon, corresponding with that upon the Baradello. The fires blazing on the summit have often announced the advance of the Milanese against the Comaschi during their frequent wars; and the Baradello, equally by its fires, gave notice of the approach of any enemy on the side of the lake.

Galliano, ½ m. E. of Cantù, has a curious Lombard Church, now a barn, with Christian inscriptions of the 4th cent. Some ancient frescoes, executed in the 11th, were painted by order of Arimbert, Archbishop of Milan. They contain portraits of the emperor Henry and his wife Cunegunda. The Baptistery is remarkable.

161 m. Camnago Junct., whence a short line runs S. to Seveso San Pietro. In the Church of Camnago is the tomb of Volta. Further on we cross the Rly. from Seveso to Erba (Rte. 37).

[2 m. rt. lies Barlassina, with a suppressed Convent of Dominicans, now an Ecclesiastical Seminary. It marks the site of the wood where Peter Martyr was slain by two hired assassins in 1252. About 2 m. farther on the road to Milan is the extensive

Villa Cesano, belonging to the Bor- | romeo family.]

165 m. Seregno Junet. (7700). Rly. E. to Bergamo (Rte. 52); W. to Saronno (Rte. 21). 2 m. l. is the village of Carate, on rising ground above the Lambro.

167 m. Desio. Here the Torriani were entirely routed by the Visconti in 1277. The Villa Traversa, with a fine garden, contains some Roman inscriptions. A tunnel leads to

171 m. Monza Junct., for which, and for the remainder of the Rly. journey to

179 m. Milan, see Rte. 51.

ROUTE 33.

LAVENO TO MILAN, BY GALLARATE AND BUSTO ARSIZIO.

Miles.	Stations.		Roi	ates.	
	Laveno	ling.	14,	35	
10	Ternate Varano				
17	Besnate				
20	Gallarate			34	
	12 Varese			35	
25	Busto Arsizio .			21	
28	Legnano			-	
37	Rho			2	
42	Musocco				
AO	William.				

This Rly. turns S.W. from the Novara line (Rte. 14), and runs through pleasant scenery to

10 m. Ternate Varano, at the N. end of the little lake of Comabbio. Thence to

20 m. Gallarate Junct. (8000), where | 5 m. Somma Lombardo. The town

the lines from Arona and Varese fall in rt. and l. The town stands on the rt., at the foot of the E. side of the Somma hills, at the commencement of the fertile region that extends to Milan. At

25 m. Busto Arsizio we cross the line from Novara to Saronno (Rte. 21).

28 m. Legnano. Near this place Frederic Barbarossa was utterly defeated by the Milanese in 1176, a defeat followed 7 years later by the Peace of Constance, which terminated, according to Sismondi, "in the establishment of a legal liberty, the first and most noble struggle which the nations of modern Europe have ever maintained against despotism." In the church is a *Madonna and Saints, by B. Luini.

37 m. Rho Junet. Within an hour by carriage to the E. is the pretty park of Leinate, a pleasant excursion from Milan. The remainder of the line to

46 m. Milan (Rte. 51), is described in Rte. 2.

ROUTE 34.

GALLARATE TO ARONA.

Miles.	Stations.	R	outes.
	Gallarate		33
5	Somma Lombardo		
8	Vergiate		
11	Sesto Calende .	571	14
16	Arona		14

On leaving Gallarate (Rte. 33), the Rly. runs a little N. of W. to

is situated 500 ft. above Lago Maggiore, at the top of a ridge parallel to the course of the Ticino, consisting of sand and gravel, with huge boulders. In many parts it forms a waste, covered with heath, and known as the Brughiera of Somma and Gallarate. Efforts have been made at different times to bring it into cultivation, but to little purpose. There is a mediæval Castle bearing the arms of the Visconti at Somma; but the object most interesting is an enormous cypress-tree. said to date from the time of Julius Cæsar. It is an angle formed by the bend of the carriage-road, which Napoleon is said to have caused to be diverted from its straight course in order to prevent the destruction of the tree. In this neighbourhood took place the battle between Scipio and Hannibal (B.C. 218), wherein the latter was victorious. A military camp has been established close by, where large bodies of troops are exercised during the summer months.

The Rly. now crosses the Strona, and runs nearly N. across a moorland tract to

8 m. Vergiate, which lies on the rt. Here the line turns due W., passes through a tunnel, and proceeds to

11 m. Sesto Calende Junct., on the Rly. between Novara and Luino (Rte. 14). The Ticino is now crossed by a fine *Bridge (1882), with iron lattice girders resting on stone piers and abutments. Each of the three spans measures 80 to 100 yds., and below the Rly. runs the carriage-road.

The shore of the lake is now followed at some little distance to

16 m. Arona (740 ft.), an ancient town (3750), and the principal port at the S. end of Lago Maggiore. The Church of Santa Maria contains a fine oil-painting on wood by *Gaudenzio Ferrari (1511)—a Holy Family, with SS. Catharine, John Evan., a bishop, and Peter Martyr, who introduces Countess Borromeo, the donor; God the Father with Angels and four Saints in the lanette. It is signed Vinci, N. Italy.

the name of the painter's mother. This Church is the burying-place of the Borromeo family, though San Carlo and the celebrated Card. Federigo both rest in the Cathedral at Milan. San Carlo was born in 1538 in the old family Castle above the town, which the French destroyed in 1797. He died in 1584, and was canonized by Paul V. in 1610.

On a hill, \frac{1}{2} hr. N. of the Stat., stands the Colossal Statue of San Carlo Borromeo, 70 ft. high, on a pedestal of 40 ft. The head, hands, and feet alone are cast in bronze; the rest of the figure is formed of sheets of beaten copper, arranged round a pillar of rough masonry which forms the support of it. The saint is represented in Cardinal's robes, extending his hand towards the lake, and bestowing his benediction. There is grace in the attitude, in spite of the gigantic proportions of the figure, and altogether the effect is good and impressive. It was erected in 1697, principally by subscriptions from the Borromean family. It is possible to enter the statue and to mount up into the head, but the ascent is tiresome. and the heat oppressive. Between the folds of the upper and lower drapery the adventurous climber squeezes himself through, and then clambers up the stone pillar by placing his feet upon iron bars or cramps, till he reaches the head, which is capable of holding three persons. Here he may sit down in the recess of the nose, which serves as an arm-chair. In the neighbouring Church several relics of San Carlo are preserved.

From la Rocca, on a hill above Arona, there is a fine view. The geologist will find near the quarries of limestone (Dolomite) an interesting contact of the magnesian limestone and red porphyry.

For Excursions by Steamer on the Lake, see Rte. 47.

ROUTE 35.

LAVENO TO MILAN, BY VARESE AND SARONNO.

Miles.	Stations. Routes.
	Laveno 14, 33
3	Cittiglio
8	Gavirate
10	Barasso
13	Casbeno
15	Varese
	3 Malnate
	10 Olgiate
	15 Grandate
	16 Camerlata
	18 Como
	19 Como Lago . 36
18	Malnate
19	Vedano
20	Venegono Castiglione
24	Tradate
32	Saronno 21, 36
46	Milan

This Rly. is managed by the Nord Milano Co., whose carriages are arranged on the American system, with a central passage, and afford very little room. The country traversed is extremely beautiful.

Laveno, the principal town on the E. side of Lago Maggiore, on the Rly. from Bellinzona to Novara and Genoa (Rte. 14), is prettily situated at the foot of a lofty well-wooded mountain on the shores of a small, well-protected bay. Its manufactories of porcelain are worth visiting. The Austrians fortified it by the erection of two strong redoubts, now abandoned, and visible to the rt. and l. of the port. Laveno is supposed to occupy the site of the Roman station of Labienum. Leaving the town, the Rly. skirts the base of the Sasso di Ferro (3490 ft.). which forms so fine an object in the landscape from Lago Maggiore.

3 m. Cittiglio. From this Stat. a road up the Val Cuvio branches off l. to Luino.

8 m. Gavirate, a large village on rising ground near the W. extremity of the Lake of Varese, over which the view is very beautiful. A great deal of silk is produced hereabouts, and in the neighbourhood are quarries of the variety of marble called marmo majolica by the Milanese, extensively used for ornamental purposes: it is a variety of compact limestone of the age of our lower English chalk-beds. A pathway leads S.E. to (1 m.) Voltorre, an old monastery, with interesting cloisters, having brick arches, tall shafts of uneven lengths, and curiously carved capitals. 1 m. N.E. is the Stat. of

10 m. Barasso. The Rly. now ascends, commanding a magnificent prospect over the lakes of Comabbio, Monate, and Varese. On the descent to Varese the Madonna del Monte (see below) is passed at some distance to the l.

13 m. Casbeno, the nearest Stat. to the Grand Hotel, which rises on the L of the line.

15 m. Varese Junet. (14,000). Rly. S. to Gallarate (Rte. 33). The principal Church contains frescoes, and a Magdalene, by Morazzone. The adjoining Baptistery, original octagonal, is in the Lombard style. Close to it is an elegant Campanile (246 ft.), whose walls retain marks of the Austrian bombardment in May 1859. In the Palazzo Quaglia, Via Dandolo, is a Collection of remains found among the Lake dwellings of Lago Varese and the neighbouring peatbeds. Opposite the Alb. Italia is the Palace of Francesco III. Duke of Modena, now the Municipio, with a small Cabinet of Natural History. Adjacent are pleasant Public Gardens, commanding a fine view of the Monte Rosa range. Round Varese (1300 ft.) are numerous villas of the wealthy Milanese, who reside here during the autumn. The Races in October are much frequented. Here are several factories for the winding of silk from the cocoons.

8 m. N.W. is the *Madonna del | **Monte** (2890 ft.), founded in 397 by St. Ambrose, to commemorate a great victory—not in argument, but in arms —gained by him on this spot over the Arians. The slaughter is said to have been so great that the heterodox party were exterminated. It was dedicated to the Virgin, and her statue, which was consecrated by St. Ambrose, is still preserved. Agaggiari, a Capuchin, built out of funds raised by his exertions the 14 chapels which lead to the summit. The entrance to the Sanctuary road is through a species of triumphal arch, the first of three which separate the series of chapels.

The 14 chapels represent the mysteries of the Rosary: the first five the mysteries of joy, the second five those of grief, the remainder of glory. They contain coloured statues in stucco, like those at Varallo and Orta (Rtes. 20 and 45), and frescoes, by Morazzone, Bianchi, Nuvolone, Legnani, and others of the 16th cent. Over the fountain near the last chapel is a fine colossal statue of Moses, by Gaetano Monti. The ascent to the Santuario affords magnificent views of the rich plain of Lombardy as far as the Apennines. of the higher and lower chains of the Alps, and the lakes of Varese, Comabbio, Biandrone, Monate, Maggiore, and Como. 1 hr. N.W. is the summit of the Tre Croci (3965 ft.), commanding a still finer view.

Pleasant drive N.E. to (8 m.) Porto Ceresio (Rte. 40), on the Lake of Lugano—very interesting to geologists. [Rly. E. through fine scenery to Como, following our present line as far as Malnate, where it branches to the l. Near Olgiate are fine views to the l., including Monte Generoso. From Grandate is gained a remarkable view over Como.]

On leaving Varese the Rly. passes through the suburb of Biumo, which contains several handsome villas of the Milanese aristocracy, and descends by a mass of compact alluvial conglomerate, crossing the Olona by a long and lofty viaduct, to

18 m. Mainate Junct., on the edge

of the escarpment which bounds the valley towards the E., thence to

19 m. Vedano. 1 m. S.S.W. is the village of Castiglione di Olona, interesting for its mediæval remains, but chiefly for its *frescoes by Masolino da Panicale (1426-37); they were executed for Cardinal Branda Castiglione, and represent incidents in the life of the Virgin and St. Stephen in the Church, and the history of St. John Bapt., in the small square-vaulted Baptistery. In one of the paintings is the portrait of the Cardinal, and the painter's name-Masolinus de Florentia, pinxit. The two principal subjects in the latter are Salome preferring her request to Herod, and Herodias receiving from her daughter the head of the Baptist. The Baptism of Christ, and the Evangelists, are finely painted. In the Church is the monument of the Cardinal, by Leonardo Griffo (1443). 11 m. E. lies the Stat. of

20 m. Venegono Castiglione. Hence the line runs S. to

24 m. Tradate (2810), where are several villas, and S.E. to

32 m. Saronno Junct., where five railways meet. Important frescoes in the Collegiate Church (Rte. 21).

For the remainder of the line, between Saronno and Milan, see Rte. 36.

ROUTE 36.

COMO TO MILAN, BY SARONNO.

Miles.	Stations.		R	outes.	
	Como .			35	
3	Camerlata				
4	Grandate			35	
8	Cadorago				
10	Lomazzo				
15	Saronno.		21	, 35	
18	Caronno	100		the little	
23	Bollate				
26	Bovisa				
29	Milan .			37	

COMO (705 ft.) was anciently a town of considerable importance. A Greek colony having been settled in this district by Pompeius Strabo and Cornelius Scipio, and subsequently by J. Cæsar, Comum was made the chief seat of this colony, from which time it rose to prosperity under the name of Comum Novum. It appears from the letters of the younger Pliny, who was born at Comum, that his native city was, in his time, in a flourishing state, and in the enjoyment of all the privileges which belonged to a Roman municipium. There are traces of this Greek colony in the names of Nesso, Pigra, Lenno, Dorio, and other places on the lake. Como does not figure in history after the fall of the Empire till the year 1107, about which time it became an independent city, and engaged in wars with Milan, which ended in its total destruction in 1127. It was rebuilt by Frederic Barbarossa in 1155, and 4 years afterwards was fortified. It remained a republic for two centuries, until it fell under the dominion of the Visconti. Since that time Como has followed the fortunes of Milan.

Como (26,000) is now a place of considerable trade and industry, having manufactures of silks, woollens, cottons, yarns, and soap. It trades from its port on the lake chiefly with Switzerland. It exports rice, corn, and other agricultural produce for the mountain districts, and large quantities of raw silk in transit

Gothic letters. Many of these reliefs are types: e.g. a fountain, a vine, a lily, a church upon a hill. Amongst the larger reliefs, the Adoration of the Magi in the arch of the door should be noticed; but the most remarkable ornaments of this front are the statues of the two Plinys, flanking the doorway, erected by the Comasci

through Switzerland, for Germany and England, by the Splügen and St. Gotthard.

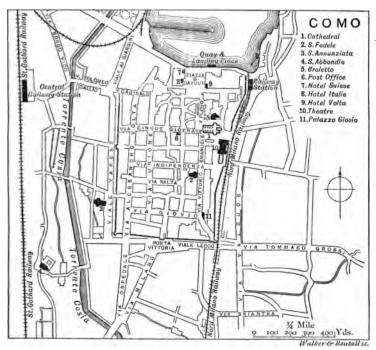
Since 1850, Como has stolen from the lake its old shallow harbour, turned it into an open Piazza, and thrown out commodious piers to form a new port, in which several steamers can lie at one time. A handsome street lined with colonnades leads from this to the Duomo and Broletto, and other objects of interest.

The *Cathedral is a fine building, the beauty of the architecture being heightened by the richness and solidity of the marble used in its construction. A long series of architects, of whom Lorenzo de' Spazi was the first, from 1396 to the last cent., have been engaged upon it, and hence much variety in the style of its dif-ferent parts. The W. front was begun by Lucchino da Milano, in 1460, and completed between 1487 and 1526, by Tommaso Rodari, of Maroggia. This architect was also an excellent sculptor. Many of the statues were executed by him. The front is Gothic, with the exception of "the three entrance-doors, which are roundheaded and of the richest Lombard style: it is divided by slips, or pilasters, with statues all the way up, enclosing a magnificent wheel-window, and studded with rich tribunes and canopies; elegant trefoil corbels circulate round the cornice and pinnacles, the centre of which chiefly presents a circular temple of small columns on brackets, rising from a tall pedestal and supporting a diadem of lesser pinnacles, and is unique."-Hope. The lower portions are covered with curious emblems, some masonic, some religious, interspersed with texts and inscriptions in beautiful Gothic letters. Many of these reliefs are types: e.g. a fountain, a vine, a lily, a church upon a hill. Amongst the larger reliefs, the Adoration of the Magi in the arch of the door should be noticed; but the most remarkable ornaments of this front are in the 16th cent. to their "fellow-citizens." They are placed under ornamental Renaissance canopies by Rodario. The younger Pliny, who was born here, was much attached to Como, and he resigned a considerable legacy in its favour, founded a school, built a temple, and fully deserves commemoration as a benefactor.

The other sides of the exterior are lions, support the basins for holy

between them surmounted by elegant pinnacles. The cupola, built about 1732 by *Juvara*, is in the complicated and overloaded style of the French architecture of the time.

The nave and aisles are *Italian Gothic*, with finely-groined vaults; the transepts and choir are Renaissance. Two animals, intended for lions, support the basins for holy



in the style of the Renaissance. The lateral doorways, particularly that on the *N. side, with angels and fanciful columns, are elegant. Both were executed by Rodari in 1509. The arabesques are interspersed with birds, animals, serpents, and children. The windows are splendidly ornamented with arabesques and portraits, in relief, of illustrious men. in the best ranquecento style, and the buttresses

water. These, without doubt, are remains of the porch of the original cathedral, and supported its columns. The choir is circular, with five windows in two tiers, each separated by Corinthian pilasters; around are placed statues of the patron saints of Como.

Objects of interest on the S. side:— Six figures in two rows, with a predella of Six Saints, by Tomma

Rodari (1482). - Statue of Card. | Tolomeo Gallio (1861).—Six Passion reliefs in white marble (14th cent.), flanked by paintings of SS. Christo-pher and Sebastian, copied from Luini. Fine Renaissance doorway (see above).—Recumbent effigy of Bp. Rodigadinus (1350). - *Flight into Egypt, by Gaudenzio Ferrari. -* Altar of S. Abbondio, third Bishop of Como, in gilt and coloured wood; his statue in the centre; his miracles in compartments around .- *Adoration of the Magi, by Luini, with a giraffe, and

other animals .- * Virgin and Child,

with four Saints, by Luini.

N. Side.-White marble relief of the Virgin and Child with two Saints, by Rodari, between two modern busts of Bp. Rovelli and Innocent XI .-Beautifully sculptured doorway .-Sarcophagus of Benedetto Giovio (1544), the historian of Como, brother of the more celebrated Paolo Giovio. He was one of the first exact archæologists who appeared during the revival of letters.—*Marriage of the Virgin, by Gaud. Ferrari.—A modern altar-piece, by Marchesi-St. Joseph and our Lord as a Child; one of his best works.—*Nativity, by Luini.— Entombment, School of Rodari; between busts of Pius IX, and Zanino Cigalino (1562).

In the N. Sacristy, a Holy Family (glazed); School of Luini.—Good Statues in the transepts of SS. Sebastian, Agnes, and others (1525). Apostles in the Choir, by Pompeo

Marchesi.

There are two organs: one built in 1596, the other in 1650, by Father

Hermann, a German Jesuit.

The circular Baptistery, on the l. of the entrance, is attributed to Bramante; it has eight Corinthian columns of Breccia marble, with the font in the centre, on which are reliefs

of the life of the Baptist.

The Bishop of Como has an extensive diocese, extending over a portion of Italian Switzerland. The Duomo was wholly built by voluntary contributions, the Comaschi taking great pride in this chief ornament of their town and diocese; and the manner in which the edifice was begun by the people is recorded in the inscrip-

tions upon it.

By the side of the Duomo stands the Broletto, or Town-hall (1215), built in alternate courses of black and white marble, with a few red patches. It is interesting as a memorial of the ancient days of the independence of the Italian republics, when such a building existed in every Lombard city. lower storey is a Loggia upon pointed arches. Above is a floor with large windows, where the chiefs of the municipality assembled; and from the middle window projects the Ringhiera, from which they harangued the crowd of citizens convened in parliament below; for, in the constitutional language of ancient Italy, the parlamento was the primary assembly of the democracy, from whence the powers of government originated, and to which the ultimate appeal was to be made.

The *Church of San Fedele, formerly the Cathedral, is considered to be of the era of the Lombard kings, and the back part of the exterior is nearly unaltered. It has a polygonal apse with external gallery, and a straight-sided doorway at the N.E. corner, curiously carved with a conflict between a dragon and a serpent. The interior has been modernised, and contains nothing but a few old columns, and two Holy Water basins supported by monsters. There is a 15th-cent. fresco of the Virgin, SS. Roch and Sebastian in the 1st chapel, rt.

S. Abbondio. This fine Church, originally named after S. Carpoforo, first Bishop of Como, has a round apse and square tower. It was dedicated, after the death of St. Abondius, third Bishop, in 469, to that holy prelate, buried within its precincts, and was the cathedral of the old city. "It pre-sents single round-headed windows, with small pillars and arches, again enclosed in broad flat borders of the richest arabesque and basket-work. Though small, it has double aisles, and the pillars of the outermost range are smaller and the arches lower than of the innermost."—Hope. "It is a small but graceful creation of the 11th cent. Few who have ever seen it will forget the singular and picturesque effect of the exterior, by the contrast between the slender columns of the aisles and the massive pillars of the nave, or the exquisite arabesque work lavished on arch and buttress without."-Saturday Review. The pillars of the nave are in small courses of stone; those of the aisles in granite. In the apse are frescoes. The Church contains the tombs of several bishops of Como, and now serves as the Chapel of the Ecclesiastical Seminary.

The handsome Theatre (1813-1849) stands behind the Duomo upon the

site of the old castle.

The Liceo Plinio, built in 1811, has a front adorned with busts of the great men whom Como has produced. It contains reading-rooms, a bust of the singer Madame Pasta, a collection of natural history, a laboratory, and a Library.

The Piassa Volta is so called from the statue of that inventor by Marchesi, which stands in the centre of it, opposite the house in which he lived (1745-1819). Volta was intended for the law; but his first work, published in 1769, and which treated upon electricity, sufficiently announced the direction which his mind had permanently received.

Palazzo Giovio, still belonging to that family, contains a number of Roman inscriptions and other antiquities—a collection begun by Paolo Giovio. Later times have added several interesting relics from suppressed churches and convents. The library contains several of the unedited works and papers of Paolo Giovio and of Benedetto the historian.

The Gates of the city are good specimens of the military architecture of the middle ages, and add much to its picturesque appearance. Beside them stand the massive towers of Vittoria, S. Vitale, and S. Pietro. The country abounds with pleasant walks and handsome villas. The Raimondi or Odescalti, Visconti, and Reszonico are amongst

the most splendid; and farther on, the Villa d'Este. Near it is the Gallia, supposed to be upon the site of one of Pliny's villas.

The inhabitants of Como and its vicinity have been celebrated as workers in stone ever since the days of the Lombards. In the laws of Rothar, one of the earliest of the Lombard kings, mention is made of the "Magistri Comacini," who travelled the country as masons, which they continue to do at the present day.

A drive through the district of La Brianza (Rte. 37) makes a very interesting and pleasant excursion from Como, about 8 hrs. there and back. 2-horse carriage, 25 fr., with 3 fr. to the driver. The cross-country roads are excellent, and after Montorfano, reached in 1 hr., the country opens. Orsenigo is passed on the l., and Alzati, reached in less than 1 hr., with Villa Turati, called Il Soldo. In front rise Monte Grigna, Monte Campione, the Corno di Canzo and Resegone di Lecco. 10 min. further is Anzano; thence through Lurago to Inverigo is 11 hr., where there is a good Inn. Back by Anzano (fine view of Monte Rosa), Villa Adelaide, or Tasséra, having fine gardens and commanding views over Lakes Alserio and Pusiano. Then N. by Paravicino to Erba, whence Como, 8 m. W., is reached by another road.

A good carriage-road, overlooking the lake, leads to (5 m.) Torno, from which the Villa Pliniana (Rte. 43) may be reached by footpath or rowing-boat in ½ hr. From the Porta Vittoria a road strikes E. to (1 hr.) Brunate (2405 ft.), commanding an extensive view. 1 hr. W. of Como is San Fermo, where Garibaldi beat the Austrians on May 27, 1859. Fine view, and pleasant descent to Chiasso.

The Nord Milano Rly. Stat. is close to the lake. The train skirts the town, and ascends to

3 m. Camerlata, above which, on the E. shore, upon a sandstone rock, stands the lofty tower of Baradello. This building, whose castellated walls run down the abrupt sides of the steep, is probably of the age of Barbarossa. It is interesting as the monument that witnessed the fall of the first of the dynasties which successively tyrannised over Milan. This city, one of the first which asserted its independence, was the first amongst the Italian republics to lose it. Her freedom dates from the peace of Constance in 1183; her thraldom from 1246, when Pagano della Torre, the chief of that once powerful family, was inaugurated as the protector of the republic. In the hands of the Torriani the power continued until the accession of Napoleone della Torre, who, created Anziano Perpetuo by the people, and Vicar of the Empire by Rodolph of Hapsburg, governed with absolute authority. The nobles whom he had exiled, guided by Ottone Visconti, were in possession of the city of Como; and on the 21st of Jan. 1277. Napoleone and his troops fell into the power of their enemy. The victors spared the lives of Napoleone and of all the members of his family whom they captured; but the prisoners were put into separate iron cages in the Baradello. What ultimately became of the others is not known; but Napoleone, after lingering several years, devoured by vermin, and suffering the most extreme misery, probably maddened by it, ended his captivity by dashing his head against the bars of his prison. Upon the fall of the Torriani arose the power of the Visconti. Under the hill near the Castle is a Church with a round apse of five lancets and a square tower.

4 m. Grandate. Here the Rly. turns S. from the Varese line (Rte. 35), and follows the high road to

8 m. Cadorago, where it crosses the Lura torrent, and descends its rt. bank to

10 m. Lomazzo. The line from Novara to Seregno is crossed at

15 m. Saronno Junet. (Rte. 21), beyond which the Rly. turns S.E., and re-crosses the Lura. Passing

18 m. Caronno, in the Church of which are some frescoes by Aurelio Luini, and

23 m. Bollate, it joins the Erba line (Rte. 37) at

26 m. Bovisa, and reaches the Stasione Nord (Plan B. 5) in the Piazza Castello at

29 m. Milan (Rte. 51).

ROUTE 37.

MILAN TO ERBA, BY SEVESO AND THE BRIANZA.

Dines.	Stations.	Troutes.	
	Milan	. 36	
3	Bovisa		
6	Cormanno		
10	Varedo		
14	Seveso S. Pietro		
	2 Camnago .	. 32	
15	Meda		
19	Carugo Giussano		
21	Inverigo		
23	Lambrugo		
96	Merone		

This Rly. quits Milan by the Piazza Castello (B. 5), and at

Incino Erba

3 m. Bovisa Junet. turns rt. from the line to Saronno (Rte. 36).

[10 min. from the Stat. is the Palazzo Simonetta, with a front of three colonnades, one over another. The garden-front presents a very intricate arrangement of angles, and from a window on the 2nd floor, on the l., is a remarkable echo which repeats a clear sharp sound thirty times. The view N. to the mountains is very fine.

A mile distant is the Certosa of Garignano, founded in 1349 by Archbp. Oddone Visconti, Lord of Milan. The Church contains frescoes by Crespi of the life of St. Bruno, much injured by damp.] Beyond

6 m. Cormanno the Rly. crosses the Seveso, which bounds the fertile district of the Brianza on the W. Soon after passing

10 m. Varedo the river is crossed again, and the train reaches

14 m. Seveso S. Pietro Junct., whence a branch line runs N. to Camnago, on the main line between Como and Milan (Rte. 32), which our Rly. crosses before arriving at

15 m. Meda, with the ruins of an extensive monastery. The country becomes more broken and undulating as we approach

19 m. Carugo Giussano, and numerous villas are seen on the vine-clad slopes.

21 m. Inverigo, a pretty village on the Lambro. A cypress avenue leads to the Church opposite the Villa Crevelli, thence a path to the top of the hill crowned by a colossal statue of Hercules. A path conducts from it to the *Rotonda Cagnola, the most beautiful villa in the district, with a Grecian portico, and a lovely panorama, from the cupola, of the country as far as the Alps. It was built in 1813. Beyond

26 m. Merone, where the line is crossed from Como to Lecco (Rte. 38), the Rly. passes two little lakes—on the l. the Lago d'Alserio, on the rt. the Lago di Pusiano. A gradual descent brings us to

28 m. Erba (1020 ft.), one of the largest towns of the district, which gives its name to the Pian d'Erba, renowned as the most fertile in the hilly region of Lombardy. There are several handsome villas here, especially the Villa Amalia (½ m. N.W.), celebrated by Parini, from the grounds of which the view over the Brianza is incomparable,

Interesting excursions, especially to the geologist, may be made to the (3 m.) Buco del Piombo, a cavern excavated in colitic limestone; and to the Pian di S. Primo, celebrated for its huge erratic blocks (Rte. 43).

Incino, 1 m. E., with a tall Lombard campanile, occupies the site of the Roman Forum Licinii. [Carriage-road N. to (15 m.) Bellagio, traversing the *Val Assina. Omn. as far as (5 m.) Canzo.

The road ascends the beautiful valley of the Lambro, a country furnishing the best silk, and abounding in silk mills. Traversing a succession of clean and thriving towns and villages, Mariago is reached close to the little Lago Segrino, abounding in fish.

Canzo and Asso, from which the valley takes its name, are flourishing little towns with numerous silk-works. Between Canzo and (1 m.) Asso there is a good waterfall. In the centre of the Val Assina runs the Lambro. E. of Canzo rise the Horns (Corni di Canzo). N.W. is Monte S. Primo (ascent in 4 hrs.), see Rte. 43. Beyond Asso, passing through the villages of Lasnigo and Barni, we reach (10 m.) Magreglio: at a high level, near it, are the sources of the Lambro. 10 m. in further stands the small chapel of the Madonna di Ghifola, where the Lake of Lecco, and the Alps of the Valtelline and Grisons, burst on the view. During the zigzag descent by Civenna to Bellagio, shaded by chestnut, walnut, and cherry trees, there are beautiful views on either hand over the Lakes of Como and Lecco.

ROUTE 38.

LECCO TO COMO, BY MERONE.

Miles. Stations. Routes. Lecco . . . 51

2 Valmadrera

4 Civate

5 Sala al Barro

8 Oggiono

13 Merone Ponte Nuovo

15 Anzano

19 Cantù

23 Albate Camerlata

27 Como 32

On leaving Leoco (Rtc. 42) the Rly. crosses the Adda, and passes Malgrate,

with numerous silk-mills, on the W. bank of the lake. To the rt. lies

Valmadrera, in the Church of which are some pillars 47 ft. high, and 3 ft. 8 in. in diameter, cut from an erratic block found upon Monte Valmadrera, 1065 ft. above the lake.

4 m. Civate. The Church of S. Pietro, founded in the 8th cent., has some curious stucco reliefs of a later period. Here the line sweeps boldly to the S., passing Sala, whence Monte Baro (3150 ft.) may be ascended in 2 hrs. *Fine view. The Rly. then skirts the E. shore of the little Lago d'Annone, at the S. end of which lies

8 m. Oggiono. The Rly. soon afterwards turns W., and runs S. of the Lago di Pusiano, crossing the Lambro, to

13 m. Merone Ponte Nuovo, where it intersects the *Nord Milano* line from Milan to Erba (Rte. 37).

19 m. Cantù, which lies to the l., has also a Stat. on the direct line from Como to Milan (Rte. 32), which our Rly. joins at

23 m. Albate Camerlata. Thence

27 m. Como (Rte. 36).

ROUTE 39.

BELLINZONA TO LUINO.

Miles.	Stations.		R	outes.
	Bellinzona			32
2	Giubiasco			
6	Cadenazzo			
11	Magadino			
17	Pino			
21	Maccagno			

Luino . . 14, 40

On leaving Bellinzona the Rly. follows the L bank of the Ticino. At 2 m. Giubiasco the St. Gotthard Rly. turns off to the l., and at

6 m. Cadenazzo a branch line strikes off rt. to (8 m.) Locarno (Rte. 47), crossing the Ticino, and afterwards, beyond Gordola, the Verzasca.

Our Rly. reaches the Lake at

11 m. Magadino (Rte. 47), and from this point skirts the E. shore to

25 m. Luino (Rte. 47).

ROUTE 40.

LUINO TO MENAGGIO, BY LUGANO.-

Miles. Stations. Routes.
Luino
8 Ponte Tresa Porlezza
Porlezza
Porlezza
Piano
4 Grandola
6 Menaggio

The greater part of this Rte, lies through Swiss territory (see Handbook for Switzerland).

Luino (2800), an international Stat. near the Swiss and Italian frontier, on the E. shore of the Lago Maggiore, was the birthplace, about 1460, of the painter Bernardino, named after it Luini. There are some frescoes of his in the principal Church.

From the landing-place of the Steamers a narrow-gauge Rly, runs E., crossing the Bellinzona and Novara line (Rte. 14), and ascends the valley

of the Tresa to

2 m. Creva, a busy manufacturing village. Thence, crossing the river and passing through two tunnels, to

4 m. Cremenaga, beyond which the line turns S.E. to

8 m. Ponte Tresa, a village of 365

inhab., prettily situated on a bay of the Lago Lugano, so completely landlocked as to seem a distinct lake. Another of the winding reaches of the lake stretches N., about half a mile on the E. of our road, as far as

Agno, a village of 600 inhab., at

the mouth of the Agno.

One of the prettiest scenes is that presented by the village and small lake of Muzzano, which lies I. of the

road beyond Agno.

Steamer from Ponte Tresa S.E. through the narrow Straits of Lavena, and then due S. to (1 hr.) Porto Ceresio, whence a dil. runs S.E. to (8 m.) Varese (Rte. 35). The Steamer then steers N., touching at Morcote and Melide, between which on the rt. rises Monte S. Giorgio (3590 ft.), separating the two Southern arms of the lake. At Melide we pass under the causeway which carries the St. Gotthard railroad. On the l. opposite Campione, rises Monte Salvatore (see below). In 11 hr. from Ponte Tresa (Exp. 1 hr.) we reach

LUGANO (930 ft.), the largest and most thriving town of the canton Tessin (It. Ticino) with 7200 inhab... charmingly situated on the margin of the lake. It is a regular Italian town, with arcaded streets stretching up the steep hill-side to the Rly. Stat., which is reached by funicular tramway. The hills and mountains abound in all the productions of the luxuriant vegetation of Italy; and numerous villas are scattered along their slopes. embowered among vineyards and gardens, but, in penetrating its E. bay to Porlezza, the mountains assume a wild and precipitous outline, and the darker tints of the rock and oak copse furnish the predominating colour.

The Church of San Lorenzo, on an eminence near the Rly. Stat., commands a fine view. The fabric is ancient, and traces of the original building are to be seen. The Renaissance front, richly adorned with sculpture, is attributed to Tommaso Rođari.

Close to the H. du Parc is the Church of S. M. degli Angeli, founded in 1499, containing remarkable paintings in fresco by *Bernardino Luini; particularly a Crucifixion of large size covering the wall which divides the choir from the nave. It is one of the finest works of the Lombard school. Below are striking figures of S. Sebastian and S. Roch, and above, on a smaller scale, are various Passion Scenes. The Virgin and Children, in fresco, in a Chapel on the rt., is a work of great beauty and refinement. On the l. wall is the Last Supper, in three compartments. These paintings were almost the last works of Luini, who died in 1530.

The Palazzo Civico, opposite the steamboat pier, has a fine court with

arcades.

The Giardino Gabrini, on the margin of the lake, contains an overpraised statue of a mourning woman, La Desolazione, by Vincenzo Vela. who modelled the Statue of William Tell on the Fountain before the The Belvedere of the H. du Parc. Villa Enderlin, on the summit of the hill, commands a beautiful view. 1 m. S. is the pleasant suburb of Paradiso, and 1 m. farther the Capo San Martino.

Pleasant drive (8 m. N.W.) to Breno (2105 ft.) in the Val Magliasina.

Rly. N. to Bellinzona and Gotthard; S. to Como and Milan (Rte. 32).

Boats on the lake, with one boatman, 2 fr. for the first, and 1.50 fr. for each subsequent hour: with two,

3 fr. and 2 fr. respectively.

There are considerable factories for throwing silk grown in canton Tessin; and Lugano further derives activity and prosperity from being the entrepôt of goods shipped across the lake from Italy, to be transported over the Alps, and vice versa. A large fair is held here on the 9th of October.

Monte Caprino, the mountain opposite Lugano, is penetrated by grottoes, which have been converted into Numerous cellars, called Cantine.

small houses for the sale of the wine are built over them, which at a distance have the appearance of a village.

EXCURSIONS.

1. Monte Salvatore (3051 ft.) may be ascended in 2 hrs. on foot, or in hr. by the Funicular Rly.; Stat. at the Paradiso, 1 m. S. of the town. The Rly. is 1 m. 50 yds. long, and rises 1900 ft. Horse or mule, 6 fr. and buonamano. The road follows that to Como for 3 m., where a paved path diverges rt., passing the Villa Marchino on the ascent to the village of Pazzallo. Here the path turns l. under an archway, and I. again in 2 or 3 min. It is steep and stony, but not otherwise difficult. The sweetscented purple cyclamen covers the hill-side in the spring; in the autumn the Daphne Cneorum. Wooded nearly to the top, this mountain forms a promontory. The view extends over every arm of the Lake of Lugano, affording a glimpse of Lago Maggiore, and is bounded by the snowy Alps. The distant prospect is limited in many directions by intervening mountains; but the view of the Monte Rosa chain, and the glimpses of more distant snowy peaks, heighten the effect of the beautiful scenery at hand. On the summit is a pilgrimage chapel. For the geology, see Rte. 32.

"Splendid fertility, rich woods, and dazzling waters, seclusion and confinement of view contrasted with sea-like extent of plain, fading into the sky-and this again, in an opposite quarter, with an horizon of the loftiest and boldest Alps-unite in composing a prospect more diversified by magnificence, beauty, and sublimity than perhaps any other point in Europe, of so inconsiderable an elevation, commands,"-Words-

worth.

2. A drive round Monte Salvatore (2-horse carriage, 11 fr.), takes about 3 hrs. The road passes by Pambio, where, in front of the Church is a statue by Vela in memory of a young rifle-volunteer, Francesco

Carloni, who fell at Somma Campagna, July 24, 1848. On the hill to the rt. is the village of Gentilino and monastery of S. Abbondio. The road then leads down a rich valley to the Agno arm of the lake at Figino, and skirts the shore to Morcote at the point of the promontory. The Church and appendant buildings form a striking group high above the town, and are reached by 300 steps, with a statue to their builder, a local benefactor, in a niche at the bottom. The Church has Lombardic remains and a stately campanile, and the view from it of the windings of the lake is of uncommon beauty. Six houses of Morcote sank into the lake Sept. 10, 1862. Thence N.N.E. to Melide, which is 4 m. S. of Lugano.

3. Another charming drive is under the N. and W. slopes of S. Salvatore by Carabbia and Ciona to (4 m.) Carona. The views are of singular richness and beauty, especially when the Monte Rosa range is visible. 4 hr. S.W. of Carona, through park-like scenery and chestnut woods, is the Church of Madonna dell' Ongaro, commanding a glorious view. 1 hr. further is Torello, a suppressed monastery with Romanesque church. Figino and the high-road lie on the lake, 1 hr. W.

Thence to (6 m.) Lugano.

4. Monte Brè and Monte Boglia. 1 m. E. of Lugano, on the shore, is Castagnola, with conspicuous white tower, and above it Monte Bre (3050 ft.), easily ascended from that point in 2 hrs. The pathway passes the vil-lage of Brè. The descent can be made N. by Pazzolino; or the excursion can be prolonged to (2 hrs.) Monte Boglia (5000 ft.). A path leads thence to Oria, on the lake, where the steamer may be taken.

5. By boat to Gandria, a little beyond Castagnola, walking back in an hour by the cliff-path. The cactus, Aloe (Agave Americana), Sweetscented Bay, and other plants of a warm climate, give the vegetation a thoroughly southern character. The Pteris Cretica is found growing in

the crevices of the rocks.

6. Beyond Gandria is Oria (see

above). Thence walk, or take a boat to (\frac{1}{2}\text{ hr.}) S. Mamette, and walk up the ravine to (\frac{1}{2}\text{ hr.}) Drano, where there is a fine waterfall, and to (\frac{1}{2}\text{ hr.}) Puria; descend and cross the ravine to (\frac{1}{2}\text{ hr.}) Castello, perched on a summit, and return to (\frac{1}{2}\text{ hr.}) Oria. From Castello, Monte Boglia may be ascended in 3 hrs.

7. On the S. shore of the lake is Osteno, '50 min. by steamer from Lugano. Here a singular ravine or Orrido (the local word for a gorge), accessible only by boat, well deserves a visit. Through the ravine is reached the *Grotto (ticket 75 c., to be had on board the steamer). 20 min. E. (by boat) are the Tufa Caverns of Rescia. Argegno, on the Lake of Como, may be reached in 5 hrs. by S. Fedele and Castiglione, through the Val d'Intelvi, a summer resort. 6 m. S.W. of Osteno is the village of Lanzo d'Intelvi (3115 ft.), and I hr. higher up, the *Hotel Belvedere.

8. Carriage-road N. up the valley of the Cassarate to (9 m.) Sala; thence on foot in 20 min. to the interesting Capuchin convent of Bigorio (2300 ft.), which commands fine views. Return on foot along the heights by the chapel of S. Bernardo (2300 ft.), and the villages of Comano and Porza; or by carriage above the Lake of Origlio, and through Cureglia, Vezia, and Massagno; or by train from Taverne Stat., 1 hr. W. of Bigorio (Rte. 32).

Carriage-road N. through the Val Colla to (12 m.) Scareglia (3205 ft.), at the foot of Monte Camoghè (7300 ft.), which may be ascended in 4½ hrs. Descent N. in 5 hrs. to Bellinzona,

STEAMER in 1½ hr. to Porlezza, which is within the Italian frontier. Train thence in 1 hr. to Menaggio on the Lake of Como. Carriages may also be obtained at Porlezza for 10 or 12 fr. The road (6 m.) is good but steep, especially on the Como side. At Porlezza is the Custom House Stat. The entire distance is well worth walking, the descent by the old mulepath upon Menaggio being particularly fine.

The train at first intersects a broad

valley, and then ascends, passing on the rt. the Lago di Piano, to

Grandola (1260 ft.), on the highest point of the line. Thence a bold descent in curves, the line being admirably engineered, affording fine views over the Lake, to

6 m. Menaggio (700 ft.), see Rte. 43.

ROUTE 41.

COIRE TO COLICO ON THE LAKE OF COMO, BY THE SPLÜGEN AND CHIA-VENNA.—COACH AND RAIL.

2-horse carriage to Thusis, 30 fr.; to Splügen, 65; to Chiavenna, 135.

Dil. twice daily in summer from Coire to (13 hrs.) Chiavenna, reaching Splügen in 8 hrs. Carriage in 7 hrs. from Coire to Splügen, about 4½ hrs. from Splügen to Coire. Through tickets are issued to Milan and other towns in N. Italy.

Coire (1935 ft.) and the road as far as (34 m.) Splitgen (4760 ft.) are described in the Handbook for Switzerland.

This village (It. Spluga, Rom. Speleuga), chief place of the Rheinwald. is situated at the point of departure of the two Alpine passes of the Splügen and Bernardino. It suffered severely from the flood of 1834, which swept away more than a dozen houses. The covered bridge over the Rhine has since been replaced by an iron girder bridge.

Splügen anciently belonged to the lords of Sax, on the S. slope of the Bernardino, but it afterwards joined the Grey League.

Above the village, in the bed of the stream from the Löchliberg, is an ancient hermitage, and in the churchyard are curious monuments to the

are the Guggernüll (9470 ft.) and Einshorn (9649 ft.), l. of the valley, and over Splügen the Dolomite Kalkberg (9765 ft.). Behind the Guggernüll is the Tambohorn (10,748 ft.), invisible from the village.

hr. E. of the Church is a ruined Castle; pleasant walk thence through forest to Sufers (4675 ft.), at the foot of the Kalkberg, by the old Splügen mule-path, supposed to have been a

Roman road.

[Excursions. - a. To the Three Lakes, full of trout, under the Surettahörner. Turn up l. just beyond the Rhine bridge, 2 hrs. up S.E., glorious view. b. Ascent of the Guggernüll, with view of the Tambohorn. c. Ascent of the Tambohorn, 41 hrs. up. The rocks at the top are steep and require care. Guide 14 fr. d. Ascent of the Surettahorn (9971 ft.). e. The valley behind Splügen leads to the Löchliberg Pass in 25 hrs. Halfway, fine view of the Surettahörner. f. Source of the Hinter-Rhein, 5 hrs.; 2 along the post-road, 2 on horseback, and 1 on foot.

Löchliberg Pass, down the Savien Thal to Coire; Valserberg Pass, down

St. Peters Thal to Ilánz.]

The *Pass of the Splügen is very ancient, having been known to the Romans; but until modern improvements it was one of the most difficult and dangerous of the frequented passes. The road was constructed by the Austrian Government in 1819-1823, to compete with the newer Swiss road over the Bernardino. The en-

gineer was Cav. Donegani.

The Splügen road crosses the Rhine, and ascending some zigzags enters through a short tunnel (25 min.) the valley of the Oberhausen-bach, a small torrent which joins the Rhine at Splügen. This it follows by a gentle ascent, and an entirely new line, the old one having been demolished by the tempest of 1834, when road and bridges were carried away, and piles of broken rocks spread over the valley. In 50 min. from the tunnel we low windows like the embrasures of a

The prominent mountains | reach the main series of zigzags leading up the final steep. A Refuge stands near the top, and at one point the peak of the Tambohorn is seen rt. 25 min, above the zigzags is a covered Gallery, 93 yds. long, and beyond it (10 min.) the

> 41 m. Summit of the Pass (6945 ft.), between the Tambohorn and Surettahorn. Along this narrow ridge runs the boundary line of Switzerland and Italy. Immediately after surmounting it the road begins to descend, passing the first cantonièra, or house of refuge; lower down, a series of tourniquets leads to the

> 42 m. Italian Custom - house-a melancholy group of buildings in a desolate and barren spot, where luggage is searched. N.E. rises the Surettahorn. Further on, at a point where the road crosses the stream, the old bridle-path descended on the rt. direct to Isola, through the defile of the Cardinello, a very perilous valley, from its constant exposure to avalanches.

> The French army of Marshal Macdonald, who crossed the Splügen between the 27th Nov. and 4th Dec., 1800, long before the new road was begun, in the face of snow and storm, lost nearly 100 men, and as many horses, chiefly in the passage of the Cardinello. His columns were literally cut through by the falling avalanches, and man and beast swept away to destruction. The carriage - road avoids this gorge altogether, proceeding at a high level along the mountainside. From the Cantonièra della Stuetta (35 min.) there is a grand view to the rt .- the finest on the pass of the great glacier of Curciusa, and the peaks Pizzo Terre (10,165 ft.), Cima di Balnisio, and others. Three Galleries are now passed-of 245, 220, and 565 yds. respectively-the longest on any Alpine road. They are con-structed of the most solid masonry, arched, with roofs sloping outwards, to turn aside the avalanches of snow, supported on pillars, and lighted by

battery. From the entrance of the desolation of the scene is relieved by second gallery there is a most striking view down upon the roofs of Isola, and the long line of zigzags, which led to that village, abandoned since 1838. At

48 m. Pianazzo (4750 ft.) this old road is left for the new one, which is shorter by 3 m., and was rendered necessary by the injury done by the storm of 1834, and also by the danger to which the route between Isola and the cascade of the Madesimo was exposed from avalanches, which fall regularly into the glen of the Liro, below Pianazzo.

The road now crosses the little stream of the Madesimo, within a few yards of the verge of the precipice, over which it throws itself in a beautiful *Waterfall (650 ft.). The view, looking down from a little terrace, is very fine. [From near the bridge, a track ascends the stream to the Passo di Madesimo, leading N.N.E. in 4 hrs. to Canicul in the Averser Thal.] 30 min. from the Cascade, reached by a good road, is a Hydropathic Establishment and Pension, much frequented The road now passes in the summer. through a tunnel of 120 yds., and then descends by numerous zigzags down the face of the precipitous mountainside—a most extraordinary piece of engineering.

51 m. Campo Dolcino (3455 ft.), in spite of its sweet-sounding Italian name, is but a poor village, on a small grassy plain at the junction of the Rabbiosa torrent with the Liro.

The road now threads the gorge of San Giacomo; an inscription commemorates its completion by Carlo Donegani, in the reign of the Emperor Francis II. The vale of the Liro is strewn with fallen rocks, composed of a species of white gneiss, exceedingly brittle, which, after exposure to the weather, assumes a red colour. It must have been a difficult task to carry a road through such a wilderness; and it is accordingly in sharp, and the terraces too short. The theuce har. to the Fall.

forests of chestnut-trees. The tall white campanile of the Madonna di Gallivaggio, with these woods and precipices, forms an agreeable picture. Near it, at the village San Giacomo, the Liro is spanned by a bold bridge.

A mile or two farther, the valley opens, and Chiavenna appears in view, a picturesque town, under an Italian sun. -

59 m. Chiavenna (Germ. Clefen, Clavena of the ancients), with 4200 inhab., is charmingly situated (1090 ft.) below steep wooded mountains of singular beauty, at the junction of the valley of S. Giacomo with that of the Mera, which flows from Val Bregaglia. It is celebrated for its beer, the best in N. Italy, and maintains several spinning mills for silk and cotton. An ingenious manufacturer named Vanossi at one time wove here a fire-proof cloth of asbestos,—a mineral which abounds in the neighbouring mountains. Opposite the Conradi inp. at the foot of a curiously coloured rock, is a large ruined Palazzo begun by the Grisons family of De Salis, but never completed: fine view from the Paradiso (50 c.). The Church of S. Lorenzo has a tall campanile standing within a square enclosure, surrounded by a cloister. On one side are two bonehouses, filled with skulls arranged in patterns, and, adjoining them, in the octagonal Baptistery, an ancient stone font, with rude reliefs. The citizens keep their Valteline wine in grottoes, which form excellent cool cellars, and are called Ventorali.

Chiavenna belonged to the Dukes of Milan down to the 16th century, when the Swiss became possessed of it, and it formed, with the Valteline and Bormio, a state subject to the Grisons. Napoleon added it to Italy, as lying on the S. side of the Alps; and the Congress of Vienna, by the same rule, transferred it to Austria.

Near Gordona, 3 m. S.W. of Chiavenna, is a waterfall worth notice. Cross the river to the rt. at Prata, many places narrow, the turnings hr. from the town on the Colico road;

The road up the beautiful Val Bregaglia, and over the pass of the Maloja, into the Engadine, is described in the Handbook for Switzerland. Visitors should drive a short way to get an idea of the valley, which, with its dark purple rocks and chestnut woods, is finer than that on the Splügen. About 3 m. up the Valley, near Piuro, memorable for the fate of its inhabitants, who were buried by the fall of a mountain, is a peculiar manufacture of a coarse ware for culinary purposes, made out of potstone (Lapis ollaris). This stone is easily cut, or turned in a lathe, and endures heat. Pliny calls it Lapis Comensis, from its being exported from the Lake of Como. 1 hr. further is the Swiss boundary at Castasegna, and 3 hr. beyond is Promontogno, in a splendid situation. A good road ascends in zigzags on the N. side of the valley from Promontogno to (1 hr.) Soglio (3569 ft.), sheltered from the N. and E., and surrounded by beautiful wooded scenery.
Rly. onward. The broad and marshy

valley of the Mera is crossed to

6 m. Samolaco, which lies under the hills on the rt. bank. Thence S.S.E.

9 m. Novate, near the N. extremity of the Lago di Mezzola, a most picturesque little lake, so walled in by mountains, that down to a recent time there was no road by the side of it, and travellers were carried across it in barges. This lake has been gradually separated from that of Como by annually increasing deposits of mud, brought down by the Adda from the E. out of the Valteline. The naked and savage mountains have a very peculiar outline. Their sides are furrowed with ravines, down which, at some seasons, torrents precipitate themselves, strewing the margin of the lake with wreck. The Codera, one of the most furious torrents, spreads its waste of rocks and gravel in the shape of a fan, for a breadth of at least half a mile. This river at ordinary times trickles through the stones in paltry driblets,

crossed by wooden bridges, under which the water is turned by artificial canals, flanked by wedge-shaped dykes. After traversing this desolate space the road emerges upon the delta of the Adda, and crosses the river by a fine Bridge, partly on the foundations of that built by Azzo Visconti. On a rock to the rt., once probably an island in the lake, stands the Spanish Fort Fuentes, built in 1603, as the key of the Valteline. The Rly. from Sondrio (Rte. 42) falls in on the 1., and the margin of the lake of Como is reached at

17 m. Colico (720 ft.), at the foot of Monte Legnone (8565 ft.). Though less unwholesome than formerly, owing to the drainage of a large portion of the marsh-land, Colico is not a good halting-place, and most persons push on by train or steamer. For the journey to Bellagio, &c., see Rte. 43.

ROUTE 42.

MILAN TO INNSBRUCK, BY THE STEL-VIO .- RAILWAY, ROAD, AND STEAMER.

	and marky around, and	DALLES
Miles.	Stations.	Routes.
	Colico	. 41
4	Delebio	
10	Morbegno	
12	Talamona	

Ardenno 20 S. Pietro 26 Sondrio

15

Rly. to (32 m.) Lecco; in progress thence to (25 m.) Colico; Rly. to (26 m.) Sondrio; in progress to (17 m.) Tirano. Most travellers, however, will prefer the train to Como (Rte. 32), and the Steamboat journey thence to Colico (Rte. 43). Dil. from Sondrio to Bormio in 10 hrs.; Bormio to Eyers over the summit, in 12 hrs., from June to Sept.

The great feature of this route is the Pass of the Stelvio (9175 ft.), the highest in Europe practicable for carriages. being 2300 ft. above the Simplon, and | 1000 ft. above the Great St. Bernard. It was constructed by the Austrian government, planned by the chief engineer, Donegani, and executed under the inspection of the engineer Domenici, by the contractor Talachini (1828), at an expense of nearly 3 millions of floring, or about 290,100l. Whether we consider the boldness of the design, the difficulties of its execution from the great height and exposure to storms and avalanches, or the grandeur of the scenery through which it passes, the Stelvio road is the most remarkable in Europe. The galleries cut through the solid rock, along the margin of the Lake of Como-those higher up built of massive masonry, to resist the fall of avalanches—the long causeways carried over the morasses of the Valteline-the bridges thrown across torrents—the long succession of zigzag terraces, winding with gradual slope to surmount one of the highest ridges in the Alps-these features, though common to all Alpine thoroughfares, are here seen on the most magnificent scale.

This road is sometimes impassable for wheel traffic during the winter months, but may always be crossed in sledges. Every spring, when the snow disappears, the ravages of the winter's storm and avalanche are disclosed to view—injuries to be repaired only at great expense.

The most interesting scenes on the route are the shores of the Lake, and its excavated galleries; the gorge of Spondalunga; the splendid view of the Ortler-Spitze, with its snowy glaciers, seen from the summit of the pass; and the glaciers on the Tyrolese side skirted, apparently within the distance of a stone's throw, by the carriage-road.

Milan is described in Rte. 51, together with the Rly. as far as

32 m. Lecco (8000), a rapidly increasing town, with manufactures of iron and cotton-twist.

Lecco (700 ft.) is chiefly remarkable for its beautiful situation (well de-N. Italy.

scribed in the 'Promessi Sposi'), near the outlet of the Adda from the Lago di Lecco, or E. branch of the Lake of Como. The town is surrounded by mountains of a very bold and striking outline. The serrated ridge on the E. is well-named Resegone (great saw), and is worth a visit. Mte. Campione (7160 ft.) and Mte. Grigna (7910 ft.), both to the N., are best reached from the N. side (see below). The market on Saturday is a busy scene, and in the Villegiatura season Lecco is much frequented by rich Milanese families from their villas in the neighbouring Brianza and Pian d'Erba. The branch of the Lake of Como at the extremity of which Lecco is situated, is much wilder than the W. arm. [A road leads N. between Resegone and Campione to the village of Ballabio, and thence descends to (12 m.) Introbbio, a charming centre for excursions at the head of Val Sassina (see below).]

The excellent carriage-road onward which skirts the lake was formed partly by cutting a shelf out of the rock, partly by building up a terrace of masonry, and, in places where the rocks project very far into the lake, by boring galleries or tunnels through them. Three galleries, through which the road passes beyond the little village of Olcio, measure upwards of 1000 yds. The views over the lake are of enchanting beauty, especially towards the upper end. The clear sunny sky of Italy, the placid lake, the olive and odorous citron-groves, and the trellised vinebowers along its shore, contrast strikingly with the bleak region of bare rock and everlasting snow which the traveller encounters further on.

7 m. Mandello, at the mouth of the Neria, which flows from the N.E. down the slopes of Monte Grigna. Nearly opposite Bellagio, which is conspicuous on the l., about 5 m. further, the pretty cascade of the Fiume Latte descends from the rocks to the rt. of our road. It issues out of a cavern in the face of the preci-

pice; and, though abundant in spring, is dry generally in autumn.

14 m. Varenna (Rte. 43), a pretty village at the mouth of the Val d'Esino. ½ hr. above it stands the picturesque Castle of Perledo. 2 hrs. higher up S.E. is Esino, whence Monte Grigna (7910 ft.) may be ascended in 5 hrs. *Superb view. 2 hrs. below the summit is a Hut of the It. Alpine Club (6150 ft.). The descent may be made S.W. to Mandello. This N. summit of Monte Grigna is officially called Moncodine; the S. summit (7160 ft.) is known as Monte Campione.

About ½ m. N. of Varenna are more excavated galleries, nearly ½ m. long. At Regoledo, on a high terrace, is a good hydropathic establishment.

17 m. Bellano, a village at the mouth of the Pioverna, which issues from a narrow ravine and forms the Cascade of the Orrido di Nesso (200 ft.). A rough road runs S.E. up the Val Sassina to (10 m.) Introbbio. This valley was the cradle of the Counts Thurn and Taxis, the first postmasters in Germany (1852).

20 m. Dervio, on a promontory at the base of Monte Legnone (8565 ft.).

25 m. Colico Junct. Stat. for Chia-

venna (Rte. 41).

The Rly. traverses on a raised cause way the flat alluvial tract formed by the deposit of the Adda in the course of ages, and still partly in the state of a morass—the whole evidently an encroachment on the lake: and, turning E. from the Chiavenna line, enters the Valteline (Val Tellina; Germ. Veltlin) or valley of the Adda. It passes on the l. the ruined hill-fort Fuentes, built by the Spaniards, while lords of the Milanese in 1603, to intimidate the Canton of the Grisons. This fort was the headquarters of the Jesuits and missionaries sent forth to convert the Protestants of the Valteline; whose efforts, not confined to persuasion, led to the persecution, expatriation, and massacre of so many

of its unfortunate inhabitants. The Roman Catholics of the valley, by whom this iniquity was perpetrated, June 20, 1620, though Swiss subjects. were protected by the Spaniards, and thus escaped punishment. The Valteline was the scene of a mountain campaign between the French, under the Duc de Rohan, and who fought at Morbegno in 1635. From 1512 to 1797, with some interruption, the Valteline, with the territory of Bormio and Chiavenna, belonged to the Swiss republic of the Grisons; it was then added to the kingdom of Italy; and at the Congress of Vienna was united to Lombardy until 1859, when the revolution transferred it to Sardinia. It was always regarded as an important possession by Austria, affording direct communication between their hereditary states and Lombardy.

10 m. Morbegno (4500), a well-built town. The snow mountains of the Bernina chain, especially Monte della Disgrazia, form a grand background to the view. Excellent silk is produced in the neighbourhood.

[A bridle-path leads S. up the Val del Bitto and over the Pass of San Marco, then by Val d'Orta, into Val Brembana, and so to Bergamo. W. rises the Pizzo dei Tre Signori (8600 ft.). Piazza, 25 m. from Bergamo, or Zogno, about 12 m., will afford night quarters. The scenery of Val Brembana is interesting and unexplored.]

12 m. Talamona, where the Adda is crossed near its confluence with the Masino.

15 m. Ardenno. Hence a good road runs N. up the Val Masino, a wild and striking valley, to the (10 m.) Bagni del Masino (3750 ft.). The Baths lie amidst magnificent scenery at the foot of Mee. della Disgrazia (12,074 ft.), which is best seen and only accessible from this side. (For the ascent a good starting-point is the highest hut in V. di Mello, or, still better, that in the Val Sasso Bisolo.) Two or three fine passes for mountaineers (the Zocca

the finest) lead over into Val Bregaglia, and so to Chiavenna. On the road between Ardenno and Masino is a boulder of very remarkable dimensions, said to be the largest in Europe. It lies about halfway between Cattaeggio and S. Martino.

The frequently varying course of the Adda, due to inundations, deprives this part of the valley of much of its beauty. The successive openings S. lead to steep passes communicating with the valleys of Bergamo. The hill of Sassella, famous for its vineyards, rises on the l. before reaching

26 m. Sondrio (1140 ft.), a cheerful town, the capital of the Valteline, and residence of a prefect (7000). stands at the mouth of the picturesque Val Malenco, from which issues the Malero, a stream frequently very destructive to Sondrio, and guarded by massive embankments.

There is a fine view from the an-

cient castle of Masegra.

[9 m. N. (carriage there and back, 8 frs.), in the Val Malenco, is Chiesa, amidst noble scenery. The grand snow mass of the Bernina is in front N., and that of Mte. della Disgrazia W. Between the two is the Muretto Pass, leading to Casaccia in Val Bregaglia. By the Val Lanterna, opening N.E. of Chiesa, is a path, which, crossing the Canciano Pass E., leads to Poschiavo or Le Prese. (See below.)

From the Canciano Pass the Pizzo Scalino (10,925 ft.) can be ascended, offering the finest point of view of the Bernina group from the S. side.]

Carriage-road onward. On leaving the town, a fine hospital, built by a private individual, is seen. Hence the scenery is somewhat uninteresting, but the vineyards have a certain fame, and numerous villages are interspersed among them.

12 m. Tresenda. Above, on the l., marked by a watch-tower on a jutting rock, is Teglio, now a village, but once the capital of the Valteline (Val Teglino), to which it gave its name.

[A good road leads S. by a bridge over the Adda to the Aprica Pass (4050 ft.) and thence to Edolo and Val Camonica, or to the pass of Tonale (6150 ft.). Fine view on the ascent to the Aprica from the (4 m.) Belvedere (carriage from Sondrio, there and back, 15 fr.). There are short cuts for a

pedestrian. (See Rte. 71.)

About 1 hr. before reaching the Aprica Pass, a road S. to Bergamo turns off rt., and enters the Valle Belviso, following it until nearly the end, the last part of the road being through a fine beech wood, with good views of Monte Venerocolo and Monte Gleno. Here the path mounts to the large Alpe di Pila, and then by the Passo Barbellino (8000 ft.), between Monte Torena and Gleno, commanding a fine but narrow view. down by the Lago di Barbellino with fine views, and to the Alp Barbellino, where the Valle Seriana cannot be followed on account of the river, but crossing another hill, the top of the Scala is reached, at the W. extremity of which the Serio rushes down, forming a fine cascade of some 800 ft. The road down the Scala is steep and difficult; thence to (11 hrs.) Bondione, where a carriage may be had for 8 frs. to (13 m.) Clusone. The road hence to Bergamo is very fine, and is traversed by steam Tramway as far as Ponte della Selva (Rte. 58).] -

17 m. Madonna di Tirano, a small village, named from a Pilgrimage Church of the Virgin, containing much fine wood-carving, at the mouth of the valley of Poschiavo. A carriage-road leads up it to the foot of the pass of the Bernina, and into the Engadine, passing the beautiful lake of Poschiavo. At (6 m.) Le Prese, on its banks, are comfortable quarters in a delightful situation. The Swiss frontier is 1 m. from Madonna di Tirano. (See Handbook for Switzerland.)

18 m. Tirano (1505 ft.), a small town of 2700 inhab., containing deserted palaces of the Visconti, Pallavicini, Salis, and other noble families. It has been devastated at various times by the inundations of the Adda, from which it is in perpetual danger of being swept away.

20 m. Sernio. Near this place in 1807, a landslip, from Monte Massuccio, on the rt. bank of the Adda, fell into the bed of the river, so as completely to dam up the stream. The waters rose to a great height, overflowed the surrounding villages and fields, forming a lake many acres in extent, which lasted 11 days, and then burst, carrying desolation down the valley, and upon the unfortunate town of Tirano. The lake thus formed extended up the valley as far as Tovo. At Lovero the water stood 18 ft. deep, and injured the walls and foundations of the houses so much, that to this day many of them require to be supported. Near this, 11 spires may be counted at one time, so numerous are the villages and churches in this part of the valley.

23 m. Grossotto, a large village at the mouth of the Val Grosina. The plot of the massacre of Protestants in 1620 was laid in a house near the inn. The valley, adorned by noble chestnuttrees, here becomes very picturesque.

28 m. Bolladore (2840 ft.), 5 m. higher up, the narrow and picturesque defile of La Serra divides the Valteline from the territory of Bormio. It was closed in ancient times by a strong wall and gate over the road, which was shut at night.

31 m. Leprese (3000 ft.), at the mouth of the Val di Rezzo, through which a useful path leads N.E. in 6 hrs. by Fontale to S. Catarina (Northern Germany, Rte. 385).

41 m. Bormio (4010 ft.). The BATHS OF BORMIO, 1½ m. higher up, afford better quarters (see below). They are shut after October.

Bormio (1000), burned by the French in 1799, and again by accident in 1855, formerly enjoyed considerable prosperity from the transit of

merchandise between Venice and the Grisons, which accounts for its old houses and ruined towers. Very pure and delicious honey may be procured

here packed in boxes.

Through the whole of the Valteline, the language and people are quite Italian, as is the appearance of the country. As far as Bolladore it is extremely rich. Mulberry and chestnutrees and luxuriant vineyards clothe the hills, which are scattered over with villages and churches; but at Bolladore the scenery becomes decidedly alpine, with no variety but rocks, pines, and snow. The district is appropriately termed "Il freddo paese." Bormio is surrounded by snowy mountains, and the winter usually begins early in October.

[Three lateral valleys open out at Bormio,

- 1. The Val Furva leads S.E. from the town along a char-road to (9 m.) Sta. Catarina, an Establishment with chalybeate waters in a splendid situation, shut on 15 Sept.; fine centre for mountain excursions. Ascent of M. Confinale, with superb view of the Ortler, Bernina, and Adamello groups (8 hrs.). Ascent of M. Tresero (9 hrs.). Guides necessary. From S. Catarina a path conducts in 8 hrs. over the Corno dei Tre Signori to Pejo (Handbook S. Germany), whence the Val di Sole is easily reached, and then Trent or Botzen.
- 2. Val Dentro, W. of the Baths. Following this valley for 2 hrs., and then turning 1. into Val Viola, and crossing a Col (7900 ft.) into Val Campo, we reach the road from Tirano to Pontresina at Pisciadella. Or leaving Val Viola to the 1., and crossing the pass of Foscagno (6330 ft.), the short lateral valley of Trepalle descends into the sequestered Val Livigno, 6 hrs. from Bormio. Thence there are several ways into the Engadine, about 6 hrs. further. Scenery all very wild; a good guide required.
 - 3. Val Fraele, N.W., often consi-

dered to hold the main stream of the Adda; by this a mule-path leads in 12 hrs. to S. Maria in the Münster Thal, and reaches the Valley of the Adige at Glurns (Handbook for S. Germany).]

The ascent of the Stelvio begins immediately behind Bornio. The road is excellent, and well engineered; every advantage is taken of the ground, and the ascent is surmounted by numerous zigzags. There are many Galleries, partly cut in the rock, but mostly arched with very strong masonry to resist avalanches and landslips.

1½ m. above the town are the New Baths of Bormio (4395 ft.), with hot saline sulphureous springs (90-100° Fahr.). The Baths are much frequented in July and August, and are supplied through wooden pipes from the springs rising near the old Bathhouse, which stands ½ m. higher up. Several of the Baths are large enough

for swimming. Nearly abreast of the Old Baths the road crosses a bridge over a deep chasm, and traverses the Galleria dei Bagni: an obelisk of rock 40 ft. high is left standing beside it, and a slab records the construction of the road between 1820 and 1825. This bridge was blown up by the Austrians July 1859, to check the march of Garibaldi's riflemen. The Pass was again disputed in 1866. An Inscription on the rocks commemorates the success of the Italians. The view looking back towards the Corno di S. Colombano is grand and wild. The road now runs along the edge of a tremendous precipice. On the 1. is the opening of the Val Fraele, which was nearly stripped of its forests to furnish timber for the construction of the road. A sin-10 or 12 hrs. to Sta. Maria, A singular cascade is now seen bursting from a cavern in the face of the opposite precipice, and descending in one shoot 50 ft. This is the Braulio, which passes for the Source of the Adda. The road here makes a sud-

den turn to the rt., entering the deep and savage gorge of the Wormser-Loch. Its sides are rocky precipices, nearly vertical, and that along which the road is carried is in places worn smooth by the wintry avalanches which slide down it from the heights above. Wherever an avalanche is known to fall, the road is skilfully protected from injury by tunnels cut through the rock, or by galleries of solid masonry built over it, with sloping roofs, so as to turn off the falling masses of snow or rock, which roll harmlessly over the traveller's head into the abyss below.

There are 7 of these galleries on this side of the pass, measuring to-

gether 750 yds.

Near the lower end of this gorge is the 1st House of Refuge, or Cantoniera di Piatta Martina (5585 ft.), a building of solid masonry, with carthouse and stables below, and bed-rooms and kitchen above. There are five of these refuges in different parts of the road, forming inns of a very humble class, but not unwelcome places of shelter in stormy weather. Three smaller houses (Case dei Rotteri) are built at intervals by the roadside, to serve as dwellings for workmen, whose duty it is to clear away the snow, to repair all damage caused by it, and to render assistance to travellers.

At the upper end of the Wormser-Loch, the road ascends in a series of zigzag terraces the sloping side of the hill, and emerges on the plain of the Braulio. This slope is called the Spondalunga (long wall); near it is the 2nd House of Refuge (6500 ft.). Immediately afterwards the Ponte Alto crosses the torrent of the Val Vitelli. [A glacier descends this valley from the snowy masses of Monte Cristallo, a portion of the great Ortler group, ascended from this point by Mr. Tuckett in 1864.]

Looking back from the Spondalunga, the Galleries under which the road is carried resemble a long battery with embrasures pierced for cannon.

The road crosses the Braulio torrent by a bridge, and reaches the 3rd Cantoniera (7590 ft.), and the wild open basin below the summit. Further on is

50 m. Sta. Maria (8315 ft.), the 4th Cantoniera and Italian Customhouse, close to the Swiss frontier.

[The ancient pass of the Wormser-Joch leads from these buildings in 3 hrs., through interesting scenery, down to the Swiss village of Santa Maria in the Münsterthal, whence the Adige can be gained at Glurns in 4 hrs. (see Handbook for S. Germany). A good view from the ridge of the Wormser, easily reached: many rare Alpine plants. The Austrian Government wished to purchase the Pass of Santa Maria, in order to carry their road through it, but the Legislative Assembly of the Grisons refused to accede to the proposal, and the Austrian engineers were in consequence comperied to conduct their road over the heights of the Stelvio.]

For some distance the road looks down into the Münsterthal on the 1. All verdure now ceases; a few scanty mosses alone tinge the bare and shattered slate-rocks. The remainder of the ascent is never altogether free from snow, which sometimes remains in the month of July heaped up to a height of 6 or 8 ft. on each side of the road. On the

52 m. Stelvio Pass, or Stilfser Joch (9175 ft.), 1500 ft. higher than any other carriage-road in Europe, is the solitary workman's house of

Ferdinandshöhe. The frontier-line, separating Lombardy from the Austrian Tyrol, is marked by an obelisk. The Swiss boundary-line runs only ½ m. to the W. From the house a footpath leads over the slate shingle, in 20 min., to a projecting rock which commands a *wonderful panorama; or, in 1 hr., Monte Plessura (9941 ft.) N.N.E. can be ascended, whence the view extends from the Bernina on the one side, to the moundins of the Oetzthal on the other.

The Ortler-Spitze (12,811 ft.), seen from top to bottom surrounded by subordinate peaks clad in snow, and with glaciers streaming from its sides. is inconceivably grand. [This, the loftiest and most interesting of the Tyrolean mountains, and recognised from great distances along the range of the Alps westward, forms a northern spur from a vast mass of snowy summits, generally termed the Ortler group, circling round from the Stelvio Pass on the W., to the Gavia Pass, leading to Val Camonica, on the S., of which Mte. Cristallo (11,370 ft.), the Thurwieser Sp. (11,962 ft.), and the Madatsch Sp. on the Stelvio side; the Königsspitze (12,646 ft.), Monte Zebru (12,255 ft.), till lately confounded with it, and Zufall Sp. (12,344 ft.), more truly called Monte Cevedale, near the centre of the curve; and the Fornaccia (11,950 ft.), Viozzi Sp. (11,920 ft.), Pizzo del Mare (11,920 ft.), and Monte Tresero (11,800 ft.). overhanging the Gavia Pass, are the most noticeable members. Of these the Königsspitze ranks next to the Ortler in importance, not only with respect to the group, but the whole of the Austrian Alps; and from the N. especially, forms an almost equally grand object. From the central mass several minor ranges, or spurs, are projected: one, to the N.E., has for its highest summit the Mittlere Peder Spitze (11,349 ft.); the other, stretching E., is of greater length, and includes the Venezia Spitze, Zufrid Sp., and Eggen Sp. (11,214 ft.). Between these two ranges lies the Martell Thal, S.W., is a well-marked spur, ending in Monte Confinale (11,076 ft.). On either side of this latter ridge are the Valle del Zebru and Val Forno. They are magnificent in their scenery, to which the Baths of Sta. Catarina, at the junction of the latter valley with Val Furva, afford ready access. For Sta. Catarina, ascent of Monte Confinale, and further details of the Ortler group, see Handbook for S. Germany.]

The Tyrolese side of the pass is far steeper than the Italian, and nearly 50 zigzags (giravolte) are constructed between the summit and Trafoi, in order to preserve a gradual descent. By this means the slope never exceeds 1 in 10.

About half-way down the range of zigzag terraces, on a sheltered platform, stands a road-mender's Hut.

58 m. Franzenshöhe-2nd Cantoniera (7200 ft.). Here the traveller looks down upon the vast and picturesque Madatsch glacier, descending from the side of the Ortler into a gulf many thousand feet beneath him. The road descends nearly to a level with it at the 6th Cantoniera, called Del Bosco, from the fir-trees which first appear in the vicinity. The glacier is but a short walk from this house; by the side of the ice stands a little pilgrimage Chapel. The Madatsch-Spitze is a singular pointed mass of black rock, rising out of a sea of solid The highest peak of the Ortler, and the full grandeur of its snowy range, is now gradually lost, but the Weiss Kugel, one of the Oetzthal snow-peaks, comes into view.

Near this a marble tablet records the atrocious murder of Madame de Tourville, an English lady, by her husband, in 1876.

The three Holy Springs are now seen in the beautiful valley far below—best overlooked from the *Weisse Knott, a pavilion with an obelisk to the memory of Josef Pichler, who first ascended the Ortler in 1804.

63 m. Trafoi (5080 ft.), a small hamlet in a splendid situation. A solitary path across the meadows leads in 40 min. to a little chapel containing images of Christ, the Virgin, and St. John, the object of frequent pilgrimages. They stand at the very base of the Ortler, whose snowy summits and tall precipices impend over them. From the foot of the neighbouring cliff three springs (heilige drei Brunnen) burst, and give the hamlet its name—"Tres Fontes." The three streams are made to issue from the breast of the sacred figures. The spot was probably a sanctuary in pagan times, and the grandeur of the sur-

rounding scenery is indescribable. A little above the house of the priest is a level track, called the Bear's Playground (Bärenboden), from the frequent appearance of these animals, who breed in the forests, and often commit depredations on the herds. Three great glaciers descend towards the head of the glen. The scenery the whole way from the summit to Prad is not surpassed in any part of the Alpine chain.

The *Ortlerspitze may be ascended from the Trafoi side by three routes, two of which start from the Heilige drei Brunnen. The old route climbed up a steep tangled wooded slope for about 1000 ft. to the foot of the Pleis, an ice couloir constituting the principal difficulty of the ascent; thence a Plateau of nevé was gained, and only time and labour were required to reach the summit. Mr. Tuckett, in 1864, successfully varied this route by avoiding the Pleis and striking up the Tabaretta Thal, filled with glaciers in its upper portion, and exposed to falling rocks, but from which the great slope of snow and ice leading to the summit was more easily reached. A third route has since been taken, which reaches the head of the Tabarettathal, up the next hollow to the N., and by a more distant course from Trafoi. This and one from the Suldenthal appear to be the best routes, and the ascent may be considered tolerably easy and safe for those accustomed to snow, and to require not more than between 6 and 7 hrs. The *view is magnificent towards every point of the compass, except the E., which is filled by a group of Dolomite crags.

The road crosses the stream four times during the descent to

65 m. Gomagoi (4265 ft.). Here is a strong Austrian Fort, commanding the Pass.

The Suden That opens here rt., and the Glacier at its head appears in view. This may be reached in \$ 01.

5 hrs. The secluded valley offers "features of the highest order of grandeur," and there is a superb view of the Ortlerspitze from the summit of the glacier, by which also is a pass into the Martell Thal (Handbook for S. Germany); or the Königsspitze can be ascended by practised mountaineers. From the Suldenthal also is an interesting route to the head of Val Forno, and so to Sta. Catarina. It leads by the Sulden Glacier over the Janiger Scharte, or Eissee Joch, to the upper portion of the Langereferner at the head of the Martellthal, and thence nearly at a level over the Cevedale Pass.

From St. Gertrud, 2½ hrs. up the Valley, there are two ways to the summit of the Ortler Spitze; the first reaches in 4 hrs. a notch in the ridge, ½ m. N. of Tabaretta Sp., and visible from the village. Hence the "Tuckett route" is joined in 2 hrs., and the summit reached in 3 more. The second course makes for the ridge S. of the Tabaretta Sp., but success beyond much depends on the state of

the snow.]

Below Gomagoi the road crosses the stream, and the insignificant village of Stilfs (It. Stelvio) is seen upon a height on the l., whence this pass takes its name. Its houses look like swallows' nests attached to the face of the rock.

70 m. Prad '(2940 ft.), with a very ancient Church on a hillock. We now emerge into the valley of the Upper Adige or Vintsebgau, crossing it on a causeway by a long straight road which terminates in a ridge over the Etsch (It. Adige) at

73 m. Spondinig (2915 ft.). Here our route falls into the road leading E. to Meran and N. to Landeck. The dil. goes on E. to

75 m. Eyrs, whence dil. in 11 hrs. to (52 m.) Landeck Stat. for (46 m.) Innsbruck; or in 5 hrs. to (28 m.) Meran Stat. for (30 m.) Botzen and (80 m.) Innsbruck. See Handbook for Southern Germany. Extra Post with

two horses, including all fees, fro Landeck to Eyrs, 43 fl.; Meran ; Eyrs, 26 fl.; Eyrs to Trafoi, 12 fl. Trafoi to the Baths of Bormio, 33 fl thence to Sondrio, 70 fr.

ROUTE 43.

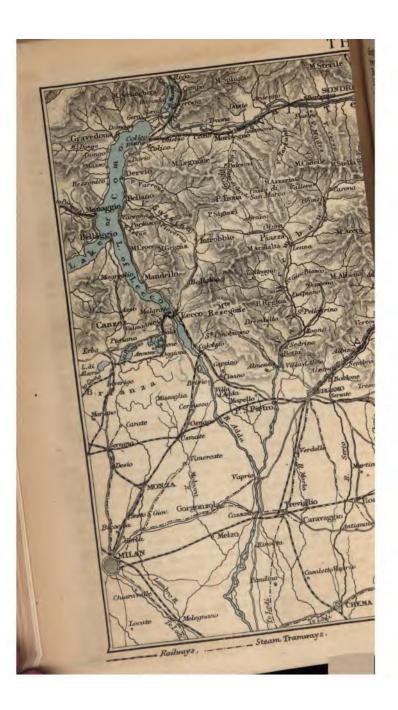
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The Lake of Como (700 ft.), called by the ancients Lacus Larius (te, Lari maxime!—Virg.), shut in by steep and lofty mountains, is about 31 miles long, by either arm, from 1 to 2½ m. broad, and in some places 1900 ft

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deep. Its S. extremity is divided into two branches by the promontory of Bellagio; at the end of the W. arm in lies Como; at the extremity of the other, on the E. Lecco. The chief feeder of the lake is the Adda, which esters it at the N., and flows out at Lecco, there being no outlet at the Como and. Taken altogether, it persurpasses in beauty of scenery, and in the exuberance of its semipical vegetation, every other lake In Italy. It enjoys a classical reputation, as the residence of the two Plinys, and the scene of the scientific researches of the elder Pliny, the naumlist. Claudian describes the voyte up the lake in the following

heims unbrost qua vestit littus oliva laim u dulci mentitur Nerea fluctu, livi peppe lacum pretervolat, ocius inde scalincesos brumali sidere montes.

habition to vines, figs, and mulmes the aloe, cactus, pomegranate, a noine, flourish on its shores, which a staded with handsome villas, careque villages, and commodious

lo describe all the objects of inthat in the shores, and the exthat in the shores, and the exthat in the shores, and the exthat in the shores, and valthat in the shores, and valthat in the shores, and the objects visible from the
that of steamer.

Rotions, with awning, generally fr. 50c. the hour, with a few additual sold; a second rower, 1 fr. the line weather during summer twins are invariable: from sunrise 10c11 the tivano, a gentle breeze, on the N.,; calm for an hour or two last 12, when the breva, a gentle ezze, ties from the S. and continues it sunset. Boats avail themselves of less vinds, and wait for them as a argewaits for tide. Ass general the arrace is but slightly furseled storms are, however, the said the violent squalls that

we sweep down the lake are

dangerous to the inexperienced. The boats are most picturesque, and exactly resemble those depicted by old painters. They are not so slow as their appearance would lead one to expect. The principal fish are the trout, pike, perch, and agone, the last a species of clupea peculiar to the lakes of Lombardy. The agoni migrate periodically, from one end of the lake to the other.

Steamers, between Como and Colico in 4 to 5 hours, start 3 times a day from either end of the lake, touching at the principal places on either shore—marked thus †. Many of them have deck saloons, where refreshments and sometimes table-d'hôte dinners can be had, while the upper deck makes an excellent promenade.

Leaving Como, the steamer coasts along the W. part of the town, from which there is a good view of the different villas, with the hill and tower of Baradello in the background. The shores are speckled with villages and white villas, the summer resort of the Milanese during the season of the Villeggiatura.

(W.) Villa Raimondi, very large, just beyond the Borgo Vico, or suburb of Como.

†(W.) Cernobbio. \(\frac{1}{2} \) m. beyond the landing-place, in a beautiful Garden with paths running up the Cliff behind, is the Villa d'Este, once inhabited by Queen Caroline of Brunswick, wife of George IV. It now belongs to the adjacent Hotel. Cernobbio is 3 m. by carriage-road from Como. Monte Bisbino (4515 ft.) may be ascended in 3\(\frac{1}{2} \) hrs., through the village of Rovenna, which rises N. of the hotel. Sanctuary on the summit. \(\frac{1}{2} \) Extensive and charming view. Opposite lies

(E.) Blevio, with several pretty villas.

† This mark denotes landing-piers of the steamers. At other places passengers are set on shore in boats, included in the fare.

†(E.) Torno, a picturesque village on a projecting point. E. of it, at the end of the bay, is a large Villa of the Trotti family, known as the V. Pliniana, not because Pliny (the younger) lived here (his country residence having been more probably at Lenno), but on account of a neighbouring intermittent spring described in his writings.

†(W.) Moltrasio, with the large Villa Passalacqua. There is a pretty waterfall, and quarries of a black calcareous slate for roofing, which may interest the geologist.

(W.) Carate, where the carriage-

road from Como ends.

Further on is a monument 60 ft. high, erected to the memory of Prof. Frank of Pavia (1851), at a cost of 800%, bequeathed by himself.

†(W.) Torrigia. In the mountain above the village is a remarkable cavern of considerable extent, in which were discovered in 1849 the remains of various animals, including the cave bear, whence it is called the Buca dell' Orso. At the foot of Monte S. Primo is

†(E.) Nesso, at the opening of a deep ravine, called the *Orrido*, with a small waterfall and two picturesque bridges.

(W.) Argegno, at the mouth of the Val Intelvi, through which a carriage-road leads to (9 m.) Lanzo, and a rough track in 6 hrs. to Monte Generoso (Rte. 32). Beyond Argegno are the villages of Colonno and Sala, and the small Isola Comacina.

(W.) Cambo, in the bay formed by the headland of Dosso di Lavedo. Here is the Villa Arconati (Balbianello), open to visitors. Round the promontory lies

t(W.) Lenno, the supposed site of

† This mark denotes landing-piers of the steamers. At other places passengers are set on shore in boats, included in the fare,

one of Pliny's villas, which from its sombre situation he called Tragedia.

350 ft, above the Lake stands the Church of the *Madonna del Soccorso. The way to it is first by a path through vineyards and across a stream, and then by a paved road with 14 chapels at intervals on the wayside. These chapels are similar to those in the Sacri Monti of Orta, Varallo, and Varese. contain life-sized painted figures, representing incidents in the life of our Lord, and are of considerable merit. There is great vivacity in the atti-tudes and expression of many of the groups and skill in arrangement. On Sept. 8th the fête is attended by crowds of peasants.

†(W.) Tremezzo, in a beautiful bay (La Tremezzina), studded with villas and churches, and surrounded by the richest vegetation.

†(W.) Cadenabbia, in one of the loveliest situations on the lake. shady avenue leads to the Villa Carlotta (formerly Sommariva), belonging to the Duke of Saxe Meiningen, which contains groups of Cupid and Psyche, Venus and Paris, Palamedes, and a Magdalen, by Canova; and the reliefs of the Triumphs of Alexander the Great, executed for the first Napoleon, by Thorwaldsen, to decorate the arch of the Simplon at Milan. They cost nearly 15,000l. The tomb of Count Sommariva, in the chapel, is by Marchesi. Omnibus to Menaggio Rly. Stat. (Rte. 40).

1½ hr. above Cadenabbia is the Church of the Madonna di San Martino, perched upon a shelf of rock commanding a beautiful view. Monte Crocione (5500 ft.) may be ascended by a circuitous mule-path in 6 hrs., but the direct way is steep and fatiguing, and at the top the grass is even dangerously slippery. The finest view is not that from the N. point where stands a large wooden cross, but from another summit farther W.

to (8 m.) Argegno.

Nearly opposite (20 min. in a rowboat) is the village of

†(E.) Bellagio, charmingly situated on the promontory that separates the two S. arms of the lake.

On the hill above the Quaystands the *Villa Serbelloni (1 fr. adm. for persons not staying in the house, or at the Grande Bretagne). The grounds command views over the three arms of the lake. A little way S., overlooking the Lecco arm, is the *Villa Giulia, once the property of the King

of the Belgians.

m. S. of the village is the beautiful Villa Melzi, with fine gardens, ornamented with statues, amongst which are Dante and Beatrice, by Comolli. (Adm. on Thurs. and Sat., 1 fr.) The house, which is not open to the public, contains a Venus, by Pompeo Marchesi, copies by Canova of ancient busts; a bust of Lætitia, Napoleon's mother; a portrait of Napoleon I. as President of the Italian Republic; a Bacchante; and a bust of Michel Angelo, all by Canova. Further on is the Villa Balzaretti, with a mausoleum of the Gonzaga family, and a beautiful garden. At S. Giovanni, 1 m. beyond, is the Villa Trotti, with a fine garden. In the Church is a painting attributed to Gaud. Ferrari.

A good carriage-road ascends the hills behind Bellagio to Erba and Lecco, through the midst of the Brianza, commanding lovely views over both branches of the lake (Rte.

37).

*Monte S. Primo (5585 ft.), with a fine panoramic view, may be ascended easily in 4 hrs. In May, the slopes are covered with gentian and narcissus. A rough descent leads in 2 hrs. to Nesso (see above), where the steamer may be taken for Bellagio.

Great numbers of erratic blocks, usually of granite or gneiss, are found

† This mark denotes landing-piers of the steamers. At other places passengers are set a shore in boats, included in the fare,

Carriage-road S.W. along the shore | in the mountains between Como and Lecco. One of the most celebrated is on the mountain pastures of San Primo, between Carvagnana and Nesso. This boulder is 59 ft. long, 391 ft. wide, and 26 ft. high. is another at a short distance from it, smaller, which the country people call the Sasso della Luna.

The Steamer now crosses the lake

N.W. to

†(W.) Menaggio. Close to the landing-place is the Rly. Stat. for (6 m.) Porlezza (Rte. 40), whence Steamer to Lugano. Carriages may also be hired; the road is good, and the views on the ascent delightful. 1 hr. N., high above the lake, stands the Villa Vigoni, with some modern works of art. *Fine View. 1 m. N. is Nobiallo, famous for its wine and alabaster quarries, and reached by a shady road.

The lake is now re-crossed to the

beautifully situated

†(E.) Varenna, whose Waterfall and galleries on the Stelvio Road are worth a visit (Rte. 42).

500 ft. above Gittana is the Hydropathic Establishment of Regoledo,

much frequented.

†(E.) Bellano (3030), with large factories, at the mouth of the Pioverna, a considerable torrent descending from the Val Sassina, up which a pleasant excursion may be made as far as Introbbio, interesting to the geologist.

Between Bellano and Colico the road skirts the base of Monte Legnone (8565 ft.), which can be ascended from Corenno, 2 m. N. of Dervio, Monte Legnone forms the finest peak in the landscape of the N. lake. From

†(E.) Dervio, at the mouth of the Varone torrent, the Steamer crosses the deepest part of the lake to

†(W.) Rezzonico, where there is a restored 13th-cent, castle, belonging to Duke Litta. 2 m. S. of it is

S. Abbondio, near the foot of the Sasso Rancio, or Orange Rock (5480 ft.), along which a dangerous footpath runs, traversed by the Russians, at the cost of many lives, in 1799.

(W.) Cremia. In the Church is a *St. Michael, attributed to Paolo Veronese.

(W.) Musso, above which is a Castle, the stronghold of the adventurer Giovanni Medici (1525-1531).

(W.) Dongo, a large village at some distance from the shore. The beautiful hanging gardens in this neighbourhood belong to a Milanese Count, and are shown to the public.

t(W.) Gravedona, after Como and Lecco the largest town on the Lake. " It ought not to be left unvisited by any one who cares about architecture (G. E. Street), on account of its two Churches-the one (S. Giovanni Battista) a baptistery with five E. apsidal recesses; the other (S. Vincenzo), containing in its sacristy an exquisite example of silversmith's work of the 15th cent., a processional cross nearly 2 ft. across the arms, and 3 ft. high, ornamented with filigree work, nielli, turquoises, and blue enamel, and a richly wrought chalice of the same date-the flat surfaces filled with blue and white Limoges enamels. The large elegant Villa, with four towers, built by Card. Gallio, now belongs to the Delpero family.

By the valley of the Liro which here flows into the lake, are two passes to the Val Mesocco,—the Passo di Camedo (7030 ft.), to (9 hrs.) Roveredo, and the Passo di S. Jorio (6417 ft.), leading in about the same time to Bellinzona. Beyond Gravedona runs the ancient track called Strada Regina, which, according to tradition, was made centuries ago by Theodolinda, Queen of the Lombards, and passed the precipices of the Sasso Rancio.

† This mark denotes landing-piers of the steamers. At other places passengers are set on shore in boats, included in the fare. (W.) Domaso is beautifully situate under the Corno di Durin (7156 ft. Fine *view from the Chapel of the Madonna di Livo, on the slope Here are some iron-mines, consistin of crystallized carbonate or spathos iron, in the mica slate rock.

†(E.) Colico (Rly. Stat.), where the two great Passes of the Splüge (Rte. 41) and the Stelvio (Rte. 42) branch off N, and E.

ROUTE 44.

COMO TO LECCO.-STEAMER.

			1	Approxim			
appeared to a				hrs.	min.		
Como							
Bellagio .	11 4		0.0	1	50		
Lierna .	10	100		0	20		
Limonta .	2 130	Po.		0	8		
Vassena .	100	100	455	0	8		
Onno	nbed	14	Sol	0	9		
Mandello .	7	11.		0	10		
Abbadia .			3	0	9		
Lecco	1			0	20		
				9	1.1		

Four times daily, in 3½ to 4½ hrs. The voyage as far as Bellagio is described in Rte. 43. Here there is a change of Steamers, and sometimes a long halt. Rounding the promontory, the lake is then crossed S.E. to Lierna, opposite to which, on the W. bank, is Limonta. The scenery is very fine and wild, and the villages few Vassena, at the foot of precipitous heights, stands on the W. bank. Be yond it is Onno, on leaving which the lake is crossed, and the E. bank followed to

Lecco (Rte. 42).

ROUTE 45.

MIVENO TO VARALLO, BY MONTE MOTTEBONE AND ORTA.—MULE-PATH AND BOAT.

Monte Motterone may be ascended by an equally good path from Stress in 4 hrs. (Rte. 47). The routes unite at (\$\frac{1}{2}\$ hr.) Someraro (1500 ft.), equidistant from both places, and reached through chestnut woods. The pathway is then carried over a neck of the mountain, finally emerging on a grassy slope. At the base of this are several dairy-farms or chalets, where excellent cream, milk, cheese, &c., may be obtained.

thr. below the summit is a good lotel, in a splendid position. Here is a Station of the Italian Meteorological Society, well provided with instruments of recent construction, including Densa's Anemograph. The temperature is very equable, averaging 55° Fahr. during July, Aug., and Sept. 700 species of wild flowers are found in the vicinity, and the views are superb. Passing the lotel, we reach the summit of

3 hrs. Monte Motterone (4893 ft.). commanding one of the *finest panoramas on the S. declivity of the Alps, Mont Blanc and the Matterhorn are hidden by the nearer hills of the Val Sesia and by Monte Rosa. To the rt of the latter are seen the Cima di Jazi, Fletschhorn, Mischabel group, Monte Leone, Finsteraarhorn, and Bortelhorn. Farther E. rise the peaks and glaciers of the Bernardino and Splügen passes, and in the distance the Bernina Alps and the Adamello. Almost at his feet the traveller sees seven lakes-Maggiore, Orta, Mergozzo, Monate, Comabbio, Biandrone, and Varese; and still farther to the rt. the great plain of Lombardy and Piedmont, with Milan in the centre, of which the Duomo is distinctly visible. The two great tributaries of the Po, the Sesia and the Ticino, appear like silver ribbons i

traversing the dark ground of the plain; the distant Apennines of Parma and Modena close this unrivalled panorama to the S., whilst the plain of Lombardy stretches afar to the E. until lost in the horizon.

If the weather be unfavourable for the view, the traveller may reach Orta without passing over the summit, bearing to the l., and gaining a full hour.

From the summit a rough path descends steeply in 2 hrs. to Omegna. The mule-path to Orta leads by Cheggino (2120 ft.) in 2 hrs. to Armeno (1720 ft.), where we reach the high road for (2 m.) Miasino, and passing the Rly. Stat. (Rte. 31), arrive at (2 m.) Orts. The Sacro Monte may be visited on the way by persons pressed for time, but is worth a separate excursion.

Orta (1220 ft.) is delightfully placed on the borders of the lake, but at the foot of a steep declivity, so that the walks are always hilly. The charming Villa Natta has beautiful gardens projecting into the lake. A path leads through them (small fee), or from the Piazza, in 10 min., to the

Sacro Monte, a sanctuary dedicated to St. Francis of Assisi, beautifully situated on a wooded promontory, approached by 20 chapels or oratories. Some are elegant in their architecture; and they contain, as at Varallo, groups in terra-cotta, of which at least seven are good works of art. The hill is laid out like a garden, a character which peculiarly belongs to the mountain slopes which surround this lake, and whence probably its name is derived. The magnolia and cactus are seen growing in the open air. The views are of singular beauty, comprising the lake, the wooded mountains, villages which speckle the shores and sides of the hills, and the distant Alps. Important fête on Aug. 2,-the day of S. M. degli Angeli, The two great | and two following days.

The *Isola di San Giulio, opposité

(Boat with one rower there and back, 11 fr., waiting an hour.) The church and village surmount a rock which rises out of the deep lake; and the bright buildings contrast beautifully with the blue waters.

The Church, chiefly modernised, but retaining ten columns of architectural interest, was built on a spot rendered sacred by the retreat of San Giulio in the 4th cent.; his ashes are preserved in a vault. In the Sacristy are the vertebræ of a monstrous serpent (in reality bones of a whale), said to have been destroyed by the saint. Here also is a beautiful *Holy Family, by Gaud. Ferrari. The church contains several damaged but admirable frescoes; a chapel rudely painted by an unknown master in 1486; a *fresco by Gaud. Ferrari, the Virgin and Child enthroned with four Saints, singularly graceful, but injured; above, the Martyrdom of St. Stephen; on the vaulted roof the four Doctors of the Church, with the Evangelistic symbols-interesting examples of the pure Lombard style; and a curious sculptured *pulpit with four black columns.

The sepulchral urn of the traitor Longobard duke Mimulfo, with reliefs of San Giulio driving out snakes from the island, has been converted into an alms-box, and placed near the door. On the pillars of the nave are some interesting frescoes, bearing the dates 1421 and 1431. Guilla, the wife of Berenger II., king of Lombardy, took refuge on the island in 962, and defended it resolutely against Otho I., emperor of Germany, who had invaded Italy and deposed her husband. Otho restored the island to the bishops of Novara, who had long held it before it was seized by Berenger.

From Orta-Miasino Stat. to Armeno, 11 hr. by carriage-road; char-road thence to Monte Motterone in 4 hrs.

Pleasant walk to (1 hr. E.) Monte Mesma, by Miasino (two-horse carriage, 15 fr.), a Franciscan Convent, commanding a fine sunset view of Monte Rosa; to (1 hr. S.E.) Ameno

Orta, is an object of singular beauty. (carriage, 12 fr.), where Baron Solaroli has a good collection of Indian arms; and to (3 hr. S.S.E.) Vacciago, just beyond which is the Madonna della Bocciola (Thorn), affording a grand view over the lake (1565 ft.). The 16th-cent. Church (key kept by the Sacristan at Vacciago) has some good paintings by Agostino Canerio.

3 m. S. of Orta, the extreme end of the Lake, is the picturesque old Torre di Buccione (1500 ft.), reached by steamer, boat, or carriage (Rte. 31). Steamer or row-boat from Orta to

Pella [Donkey to (41 hrs.) Varallo, 7 fr.].

11 hr. S. of Pella rises the Madonna del Sasso (2245 ft.), overlooking the Orrido di Boletto, a precipice nearly

1700 ft. in vertical height.

From Pella a steep path leads up the mountain-sides to (3 hr.) Arola (2020 ft.), amidst the richest vegetation, with delightful views over the lake. Forest-trees offer their shade, and the road in some places passes amidst precipices of granite in a state of decomposition. Here many of the specimens sold at Baveno are obtained. The path continues through park-like scenery, passing a pretty waterfall of the Pellino, and in 21 hrs. from Pella reaches the Col della Colma (3090 ft.). From an eminence on the l. is a fine *view of the lakes of Orta and Varese, the plains of Lombardy, and Monte Rosa.

The descent on the other side is not less beautiful. The Val Sesia is seen in the deep distance, richly wooded and studded with churches and villages; the path leads down by sunny glades and slopes; then changes almost suddenly to the gloom of a ravine, where there are quarries, formerly worked for the buildings of Varallo, buried in a forest of enormous walnut and chestnut trees.

After passing Campolongo the path improves, and at (1 hr.) Civiasco (2350 ft.), we join the carriage-road.

† hr. further is passed the Chapel of Loreto, with frescoes by Gaud. Ferrari; and another & hr. suffices to reach

Varallo (Rte. 20). A shorter path mounts directly S.W. from Pella through woods to the isolated Church of Centonaro (fine view), then passes through Artò, and descends into the Valley of the Pellino, whence it remounts to Arola, and soon afterwards joins the mule-path.

ROUTE 46.

VARALLO TO MACUGNAGA, BY THE VAL MASTALLONE.

There is a good carriage-road from Varallo to Fobello. From thence Ponte Grande is reached in 6½ hrs. walking. Mules can be taken over the pass, but the descent on either side is

steep for riding.

On leaving Varallo (1515 ft.) the valley gradually contracts till the road reaches a remarkable gorge where the river, hemmed-in by vertical rocks 150 ft. high, is spanned by the (3 m.) Ponte della Gula, too narrow for wheel-vehicles. Another bridge bears the carriage-road. The scenery for the entire distance is of the most exquisite character, the vegetation being even richer than in the Val Sesia. Beyond (8 m.) Ferrea the valley divides, the rt. branch leading due N. to Rimella. and over the Col della Dorchetta, into the Val Strona (Rte. 31); while that on the l. grows narrower and steeper, and then suddenly opening discloses a rich scene of wooded mountain and meadow, and the little village of

11 m. Fobello. This valley is the cradle of cooks, who migrate hence all over Europe. Beyond Fobello the upper end of the Val Mastallone is open and bare of foliage, and a steep ascent leads to the (3 hrs.) Col di Baranca (5760 ft.), with a Chapel. On the l., the track from the Col d'Egua falls in. On the rt. rises the Pizzo del Moro, a beautiful point of view, easily ascended from Fobello. From the tempting hill on the l. the respect is not improved. The descent

towards the Val Olloccia is abrupt, and the view over the Val Anzasca magnificent. The Val Olloccia is richly wooded, but for some years the axe has been at work, and much fine timber has been felled. The path passes through

Bannio (2235 ft.), on a height above the Anza, and 20 m. further reaches

3 hrs. Ponte Grande (2180 ft.), 4 hrs. below Macugnaga (5115 ft.). (See Handbook for Switzerland.)

Macugnaga may also be reached by the equally beautiful Val Sermenza, a continuation of the Val Sesia, which runs E. from Varallo, passing (2 m.) Valmaggia, and (7 m.) Balmuccia. Beyond this village the valley is very narrow and tortuous, particularly near the entrance, where the Torre di Boccioleto towers up to a height of 328 ft.: a char-road runs as far as

3 hrs. Rimasco, chief village of the valley. Here the road divides; 1., through grand scenery to the German village of Rima; rt., to the Val Anzasca by Carcoforo.

[From Rima two passes lead to Alagna, and there is another track mounting steeply to the westward, by which the Turlo pass is gained close to the summit of the ridge. (See Handbook for Switzerland.)]

Above Rimasco the rt. valley becomes more wild and open, and in 1½ hr. the track reaches the last village,

Carooforo. From hence the traveller has the choice of two routes to the Val Anzasca, but even if bound for the head of that valley he will do better to take the Col d'Egua, leading to Ponte Grande, so as to enjoy the glorious walk from that village to Macugnaga.

The Col d'Equa (7060 ft.) is reached in 2 hrs. from Carcoforo by a rather steep and continuous ascent. The summit, when clear, commands a very grand view. From the top there is rapid descent over rough ground to the undulating ridge which forms the summit of the Baranca Pass. The track, which is ill-marked, joins that from Fobello close to the small oratory. The descent to Bannio and Ponte Grande has been already described. Time from Carcoforo to Ponte Grande,

o nrs.

Travellers pressed for time, and wishing to reach Macugnaga in one long day from Varallo, may take a pass, which diverges from that last described, at the village of Carcoforo, about the same height, but more interesting than that of the Turlo (see Handbook for Switzerland). The ascent from Carcoforo is very steep; and it takes more than 3 hrs. to reach the summit of the Bocchetta di Carcoforo. This commands a magnificent view of Monte Rosa and the Saas Grat. On the other side there is a faintly-marked track along a steep slope until an abandoned gold mine is reached. Below this the path descends into the short

Val Quarazzola, a recess in, the Val Quarazza, down which runs the path from the Turlo. The guides usually descend to Borca, but this is unnecessary, as there is a shorter track to Macugnaga by the S. side of the Anza. Time from Balmuccia, 10 hrs.' steady walking, exclusive of halts.

The trout-fishing is reported to be very good in the Val Sermenza and Val Mastallone. In both the beauty is greatly increased by the brilliant green of the water and the abundant

woods.

ROUTE 47.

ARONA TO LOCARNO, BY STEAMER.— LAGO MAGGIORE.

			App	time.
				min.
				-
				5
-				15
1			*	20
1				25
				25
	-		100	10
				10
				15
			100	10
100	-		-	20
-			7 (3)	30
1		-	243	25
	-			15
3	330	*		15
10				25
				1000
110	10		-	20
4				15
19				20
1		1	10	20
1	16		-	20

6 hrs.

The Lago Maggiore (645 ft.)., Lacus Verbanus of the Romans, is 37 m. long, and 3 m. wide at its greatest breadth, between Baveno and Laveno. Only a small portion at its N. extremity belongs to Switzerland. About 7 m. S. of Locarno, the Italian frontier commences. The navigation of the lake is free to both states. The chief rivers by which it is fed are the Ticino, flowing from the St. Gotthard and Bernardino; the Maggia, running through the beautiful valley of the same name; the Tresa, which drains the Lake of Lugano; and the Tosa, descending from Domo d'Ossola. The scenery of its upper end is bold and mountainous, and the W. bank from Pallanza to Stresa is charming; but, towards the S. and E., the hills are low and devoid of character. There is a large variety of fish: the fishery is for the most part the property of the Borromeo family.

Greatest depth, 2800 ft.

The sides are so precipitous in some parts of the N. branch that there is scarcely a path along them. Villages and churches are, however, perched on the heights; and wherever a deposit has been formed in the lake by a torrent, a village will be found.

Steamers 3 times a day between Arona and Locarno in about 6 hrs. Restaurant on board.

Leaving Arona, the boat crosses to (W.) †Angera, a fief of the Borromeo family, on a Dolomitic peak, at the foot of which is the village.

Angera occupies the site of the Roman station of Angetona. It appears to have been a place of some importance, and to have stood on the site of a temple of Jupiter. Its mediæval Castle, although scarcely inhabited, is kept in repair. The rooms are large and lofty, the walls ornamented with family portraits, and the windows command lovely views.

In one corner of the garden is a curious passage descending to the well, which supplied water to the in-

habitants from the lake.

The castle dates from the time of Giovanni Visconti: the frescoes in some of the apartments represent events in the life of his father, Ottone Visconti, the warlike bishop who lived in the end of the 13th cent.

2 m. W. lies Taino Stat. (Rte. 14).

In crossing the lake to (W.) †Meina, the Statue of S. Carlo is a conspicuous object on the heights near Arona.

- (W.) †Lesa, for many years the residence of *Manzoni*, author of the Promessi Sposi.
- (W.) Belgirate, a pretty town, much frequented in summer and autumn by the Milanese and Genoese aristocracy.
- (W.) Stresa, in one of the most beautiful situations on the Lake, with † Devotes lauding-places of the steamers, N. Haly.

handsome villas of the Duchess of Genoa (at the entrance of the town), Princess Pallavicini, and others. 875 ft. above Stresa is a large Rosminian convent, now a school. In the Church is a good monument to Autonio Rosmini, the founder (1855), by Vela. Boats for the Borromean Islands: printed tariff. Monte Motterone may be ascended in 4 hrs., passing through chestnut woods and over pastures (Rte. 45). A road leads also S.W. to (6 m.) Gignese (2565 ft.), whence Monte Motterone may be reached in 2 hrs.

The drive from Stresa to (10 m.) Arona is beautiful, passing close to the lake, often on raised terraces.

The Borromean Islands consist of the Isola Bella, Isola Madre, Isola San Giovanni, near Pallanza, all belonging to the Borromeo family, and the Isola Superiore, or dei Pescatori, inhabited chiefly by fishermen, or by families originally of the island, who, having emigrated and become rich, have built here retreats for their latter days.

Passengers are conveyed free of charge to and from the steamers here, as at all the other stations on the

lake.

The *Isola Bella, until 1671 a mass of barren slate-rock, was converted by Count Vitalio Borromeo (1690) into a beautiful garden, teeming with the vegetation of the tropics (50 c. each visitor). It consists of terraces, the lowest founded on piers thrown into the lake, rising in a pyramidal form one above another, and lined with statues, vases, obelisks, and cypresses. Upon these, not merely the orange, citron, myrtle, and pomegranate, but aloes, cactuses, the camphor-tree, several species of metrosideros and other Australian plants—flourish in the open air.

The opinions of travellers are not unanimous in their admiration of this lovely spot. Matthews extols it as "the magic creation of labour and taste... a fairy-land, which might serve as a model for the gardens of Calypso;" Saussure calls it "un mag-

nifique caprice, une pensée grandiose, une espèce de création;" Gibbon, "an enchanted palace, a work of the fairies, in a lake accompanied with mountains." To taste it may have little pretension; but, for a traveller fresh from the rigid climate of the north, this singular creation of art, with its aromatic groves, its aloes and cactuses starting out of the rocks—and, above all, its glorious situation, bathed by the dark-blue waters of the lake, reflecting the sparkling white villages on its banks and the distant snows of the Alps—cannot fail to afford pleasure.

Every handful of mould on the island was originally brought from a distance. The walls of the terraces on which the lemon and orange trees grow, are boarded over during winter to protect them. The panorama from the upper platform over the lake, and up the valley towards the Simplon, is

beautiful.

The Villa (50 c.) contains a Gallery of Pictures, amongst which are a Head of St. John Bapt., by Procaccini; a small Virgin and Child with SS. John B. and Giustina, bearing the forged signature of Bernardino Buttinone, probably by Gregorio Schiavoni : a Madonna by Gaud. Ferrari; and two portraits by that rare Milanese painter, Boltraffio. Elsewhere are 50 landscapes by Tempesta, who found a shelter here when obliged to conceal himself for his misdeeds, and several paintings by Zuccarelli, views of the different possessions of the family. In the Chapel are three *monuments of the Borromeo family, removed from S. Pietro in Gessate at Milan at the time of the Cisalpine republic. One, over the altar, was intended to contain the relics of St. Giustina, an ancestress of the family; another, that of Giovanni Borromeo, is admirable for effect, and the infinite details are marvellously worked out; both are probably by Omodeo (Perkins), and executed about 1490. A third, with reliefs of the Agony, Flagellation, and a warrior marching in triumph, is by

Bambaja (1512). The unfinished building which separates the wings of the palace was intended for a great central hall and staircase, but has never been covered in. On the groundfloor is a series of grotto chambers, ornamented with statues, a model of the palace, &c.

The Isola Madre (1 fr.), lying N.N.E. towards Pallanza, being less shaded by mountains from the sun, enjoys a milder climate in winter. The consequence is that it abounds in rare conifers, and other trees of S. countries. The plants of New Holland grow luxuriantly out of doors; the two species of tea are generally in flower in October. The Chilian and Brazilian araucarias and our Himalaya pines attain a great size, as well as the Japanese wax-plant. On the island are many pheasants, here allowed to run wild, from their inability by flight to gain the opposite shores. Near the large abandoned Villa is a sepulchral chapel, erected to contain the remains of the Borromeo family. It has some relics of St. Charles.

†Baveno (W.) occupies a lovely situation opposite the Borromean Islands, about 2 m. N.W. of the Isola Bella, The Villa Collegno, Villa Durazzo, and *Villa Clara, are handsome residences. The latter belongs to Mr. Henfrey, and was inhabited in the spring of 1879 by Queen Victoria. The grounds command some of the finest views over the lake and islands, and within them is an elegant octagonal English Church, built in the Lombard style by the late Mr. Pullan, and richly decorated with marbles. Open to travellers on Sunday; resident Chaplain.

Boats with awnings swarm along the shore. To Isola Bella is a row of

20 min. Fixed tariff.

For the ascent of *Monte Motterone, highly recommended, see Rte. 45. Omn. to (4 m.) Gravellona, for the Simplon (Rte. 31).

+ Denotes landing-places of the steamers.

The Steamer now steers across the lake, sometimes avoiding Suna, to

†Pallanza (W.), residence of the subprefect (4000); a very sunny spot, and therefore pleasant in winter, but the situation and views are not so good as at Baveno. It contains a large model prison for male convicts. There is a nursery-garden of local celebrity near the town, and a Roman monument embedded in the church wall. Close to the promontory is the Isola San Giovanni, the smallest of the Borromean Islands.

From Pallanza to (8 m.) Gravellona, Omn. several times a day, passing near the pretty lake of Mergozzo and the granite quarries of Montorfano, both worthy of a visit. It was from these quarries that the magnificent columns in San Paolo fuori le mura, at Rome, were derived. From Pallanza to Intra is a pretty walk over the peninsula (\frac{1}{2}\text{ hr.}). Thence N.W. to (\frac{1}{2}\text{ hr.}) Trobaso (on the l. rises Monte Rosso), and W. across the S. Bernardino torrent to (\frac{1}{2}\text{ hr.}) Santino, where there is an old Roman bridge. Back S.E. through Suna on the Lake to (1 hr.) Pallanza.

The steamer now rounds the point, behind which is

†Intra (W.), a thriving town (6000), at the mouth of the Val Intragna. Here are manufactories of iron, cotton, and glass, and large works for winding silk from the cocoons, the motive power being supplied by the torrent of San Giovanni. Beautiful gardens surround the V. Franzosini and V. Ada, both to the N. 3 m. along the shore, towards Locarno, is Ghiffa. 4 m. N. of Intra is Bee (1935 ft.), and 3 m. further Premeno (2215 ft.), in a fine situation. From Intra the Steamer crosses the lake S.E. to

†Laveno (E.) a Rly. Stat. between Luino and Novara (Rte. 14).

Close to the landing-place is another Stat. of the line to Varese and Saronno (Rte. 35). E. rises the Sasso di Ferro (3490 ft.), on whose slopes is the † Denotes landing-places of the steamers.

(2 hrs.) Church of Santa Catarina, a favourite excursion. Magnificent *view.

The lake is now re-crossed to Ghiffa, nearly opposite to

Porto, near which are extensive lime works. Thence to

†Oggebbio (W.), beyond which is a villa built by the late Massimo Azeglio. Near the Shore, beyond

†Cannero (W.), are seen two little islands, fiefs of the Borromeo family; upon one of them is a ruined stronghold, which in the 15th cent. was held by the robber brothers Mazzarda, locally celebrated for their marauding expeditions.

†Luino (E.), an international Rly. Stat. on the line to Novara (Rte. 14), and to Bellinzona (Rte. 39). A Rly. also runs E. to Ponte Tresa for Lugano (Rte. 40). On the same side of the Lake is

†Maccagno (Rly. Stat.); 2 hrs. N. is the Lago Delio (2950 ft.); fine *view.

†Cannobbio (W.), at the entrance of the Val Cannobbino, has a domed Church, said to be from the designs of Bramante, with a fine *Bearing of the Cross, by Gaud. Ferrari. ½ hr. up the Valley is the hydropathic establishment of La Salute; and 20 min. further is the Orrido, a rocky chasm.

†Brissago (W.), a pretty spot in the Swiss portion of the lake. Some old cypresses surround its Church on the side of the hill.

Ascona (W.), an ancient town, with an old Town Hall, a Seminary, and the remains of two mediæval castles. In the Church of the Seminary is a Virgin with Saints and donors, by Giov. Ant. di Lagaia (1519). Some of the Steamers now cross to Magadino (E.), a poor place in the Delta of the Ticino, where it empties itself into the lake, and hence unhealthy

in summer and autumn. Rly. to Bellinzona (Rte. 39). Others describe a wide semicircle round the delta of the Maggia to reach

†Locarno (W.), at the mouth of the Maggia, which here runs into the Lago Maggiore, and has formed a large flat promontory. Locarno (685 ft.) is one of the three capitals of the Swiss canton of Tessin, the others being Lugano and Bellinzona. It is a thriving place (3000), being one of the principal entrepôts for merchandise between Switzerland and N.W. Italy, and is surrounded by luxuriant vegetation. There are remains of an old castle. The *Madonna del Sasso (1170 ft.), hr. above the town, is best approached by a shaded path bearing rt. at the entrance to a Calvary; the panorama from the portico is magnificent, especially the view up the valley of the Here are some paintings Ticino. + Denotes landing-places of the steamers.

attributed to B. Luini, and a Flight into Egypt, by Bramantino. 10 min. higher up is the Monte della Trinità, from which the view is more extensive. The Church of S. Antonio, in the town, was in 1863 the scene of a frightful calamity, by the falling-in of the roof from the weight of the snow upon it during divine service, when 47 persons perished.

Charming walk to (‡ hr. N.W.)

Ponte Brolla, a stone bridge 800 ft.

above the Maggia. Higher up the valley are the fine Waterfalls of Pozzasca, Coglio, and Soladino. 17 m. from Locarno, up the same Valley, is Bignasco (1425 ft.), picturesquely situated, and a good centre for excusions. For the Alpine routes in the neighbourhood, see Handbook for Switzerland.

Rly. E. to Cadenazzo for *Bellinzona* (Rte. 39), and thence by the St. Gotthard Rly. to Lucerne (Rte. 32).

PART III.

EASTERN LOMBARDY.

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ROUTES.

ROUTE 51.

LECCO TO MILAN, BY MONZA.

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Lecco is described in Rte. 42.

The Rly. runs generally close to the Strada militare, a continuation of the great military road made by the Austrian Government across the Stelvio, and descends the l. bank of the Adda, which expands into the narrow Lakes of Garlate and Olginate. At

4 m. Calolnio Junct. the Rly. to Bergamo (Rte. 58) continues S.E., while our line turns S., crossing the Adda on an iron bridge. A tunnel leads to

11 m. Olgiate Molgora, whence the hills are skirted to

13 m. Cernusco Merate. 1½ hr. N.W. stands the Church of Montevecchia, commanding a fine view. 1 hr. W. of it lies Missaglia, whence a carriage-road of 5 m. leads back to the Stat. 2 m. W. is Monticello.

17 m. Usmate Junct. for Bergamo (Rte. 52). Omn. to (4 m.) Monticello, a favourite summer resort on high ground, affording beautiful views.

20 m. Arcore, with a fine villa belonging to the d'Adda family. The chapel near the park gate is an elegant

modern building in the cinquecento style: in it is a handsome monument to a young Countess d'Adda, by Vela, and a fine Madonna over the altar by the same.

24 m. Monza Junct., where the St. Gotthard line falls in (Rte. 32).

[From Lecco to Milan by road through the Brianza is a pleasant drive of about 5 hrs. Monticello is a good halfway-house. The lake is crossed to Santa, where the road strikes south, passing through Sala and Rossa by the Lago d'Annone, then by a long ascent to Oggiono, with fine views N. of lake and mountain, through Barzanò, and in the midst of lovely scenery to Monticello. Not far from Monticello the scenery falls off, and by the time Monza is reached, is uninteresting.]

MONZA (16,000), the ancient Modœtia, is divided into two nearly equal parts by the Lambro. Leaving the Stat., we pass on the rt., in the main street, the Church of Santa Maria in Istrada, remarkable for its very elaborate W. front in terra-cotta, and fine wheel-window. Further on is the Broletto, or Town-hall, attributed to Frederick Barbarossa. It is of Italian Gothic, with a Ringhiera between two handsome windows on the S. side. Annexed to it is a fine and lofty Campanile, with forked battlements.

The *Cathedral stands on the spot where Theodolinda erected, in 595, a temple in honour of St. John the Baptist. At the close of the 13th cent. Matteo Magno Visconti, Lord of Milan, employed Matteo da Campione to reconstruct the Church upon a larger scale; but the front was not commenced till 1396, the year of the architect's death. "It is a curious specimen of the cabinet style prevalent in Italy at that period; a style which attempts to please the eye rather by a subdivision of parts, and a variety of patterns, in marble of different shapes and colours, than by the form of the building itself."—G.

Knight. The wheel-window, set in a square framework of panels, is very beautiful. Over the central door is a curious relief of Theodolinda offering her gifts; below it, the Baptism of Christ.

The Nave has double aisles, the outer ones being entirely modernized. The main columns have curiously carved capitals, and belonged to an

earlier building.

The Palioto, or altar front, of silver-gilt (10th cent.), is entirely covered with Scripture histories, in-laid with enamel and coarse gems. The Cantoria, or gallery for the singers, on the N. side of the nave, is of rich Gothic work. Deserving of notice also is the woodwork of the choir. In a Courtyard to the N., formerly a cemetery, is buried Ettore Visconti (a natural son of Bernabó) who became for a short time one of the leaders of Milan. Expelled by Duke Filippo Maria, he seized the castle of Monza, where a shot from a springall broke his leg, an injury of which he died (1413).

Theodolinda, whose memory, like Bertha's in Switzerland and Elizabeth's in England, was cherished by the people beyond that of any male sovereign, Charlemagne himself scarcely excepted, and whose beauty, wisdom, and piety were all equally transcendent, was the daughter of Garibold, King of the Bavarians, and became the wife of Authoris, King of the Lombards (589). Upon the death of Authoris, which happened six years after their marriage, the Lombards offered the crown to Theodolinda, with the intimation that whomsoever she would select for her husband they would acknowledge as their sovereign. She chose Agelulphus (sometimes called Astolf), Duke of Turin. Valiant and ambitious, he contemplated becoming master of Rome; but Theodolinda diverted him from this enterprise. She thus earned the gratitude and the friendship of Pope Gregory the Great, who dedicated his Dialogues to her.

The *TREASURY (Fee, 5 fr., including the Iron Crown), is one of the most

curious of mediæval museums. It ! has been much plundered, especially during the republican rule at the end of the last century. The following are some of the more remarkable objects which it still contains :- Theodolinda's Fan, or flabellum, of painted leather, with a massive metallic enamelled handle. Her Comb, ornamented with gold filigree and emeralds. Crown, a plain diadem set with coarse gems. Theodolinda's Hen and Chickens, a tray of silver gilt, upon which are figures of the Chioccia, or Chucky, and her seven chickens. The hen's eyes are of rubies. It is said by antiquaries to typify either the arch-priest and chapter of the church of Monza, or the seven provinces of the Lombard kingdom. The list of relics sent by Pope Gregory the Great to Theodolinda, written in Greek upon papyrus: some say it is his autograph. The antiquary Maffei calls this the "king of papyri." One of these relics consists of drops of oil taken from the lamps burning before the tombs of the martyrs in the catacombs. Apb. Aribert's Evangelistarium or Gospel-book. The binding is of gold and silver gilt, rudely set with rough stones, glass placed over coloured foil, and fine ancient cameos, characteristic of the age of transition from the Roman to mediæval times. A Cross, given to the Queen by the Pope at the baptism of her eldest child, and worn by the arch-priest on great occasions. The front is of rock crystal; the back is worked in gold filigree. Theodolinda's cup, said to be hollowed out of a solid sapphire. It is about 3 in. in diameter. The colour of the material (probably very fine glass, like the catino of Genoa) is exceedingly rich. The Gothic setting bears the date of 1490.

The Cross, or pectoral, employed in the coronation of the kings of Italy, to hang round the neek of the sovereign, is massive, and richly decorated—not merely with uncut stones, but with ancient engraved gems; an amethyst, representing Diana, is of excellent workmanship.

The Sacramentary of Berengarius. The coverings of this book are of pierced ivory, plates of gold placed beneath shining between the interstices. On one side are scrolls interlaced, springing from birds; on the other are Runic knots, elaborately interlaced, springing from a central ornament composed of four grotesque animals, from whose mouths the root of each knot is seen to issue. These singular carvings are probably Teutonic; for, excepting a greater delicacy in the workmanship, they are exactly such as are found upon Scandinavian monuments. The services which the book contains stand as they were composed by Pope Gregory; and in it may be found the Collects of our own Liturgy.

Another very curious volume is the Evangelistarium of Aribert or Heribert, Abp. of Milan (1018-1045).

Three ivory diptychs, of much better workmanship than is usually the case with sculptures of this description. The first and most curious represents, on one leaf, a poet or a philosopher in his study; on the other a muse striking the lyre with the plectrum. The whole is finely carved. Claudian and Ausonius are both candidates for the portrait. Antiquaries give it to Boethius, upon conjecture. The second represents two figures in consular robes, with the Roman eagle and other insignia. The original names have been effaced, and those of Pope Gregory and David substituted. The third is remarkable for the boldness of the relief. The principal figures are an emperor with the paludamentum, and a female in rich attire.

Here also is preserved the celebrated *Iron Crown, carried off to Mantua by the Austrians on their expulsion from Lombardy, in May, 1859, but afterwards returned. The thin ribbon or fillet of iron which lined the diadem, and from which the crown derived its name, is said to have been hammered from one of the nails employed at the Crucifixion; and hence the crown is also called It sacro Chiodo. The Church of Milan opposed the tradi-

tion; but their objections were overcome by the congregation "of the Rites" at Rome, by whom it was pronounced authentic. The traditions of Monza relate that this crown was given by Gregory the Great to Queen Theodolinda; yet nothing is really known respecting its origin, nor was it regularly used in the corona-tion of the kings of Italy. It was first worn by Henry VII. (or Henry of Luxemburg) in 1311. The crown was carried for that purpose to Milan, in spite of the remonstrances of the inhabitants of Monza. Charles V. was the last of the later emperors crowned with it; and the crown remained quietly as a relic in the Tesoro, until Napoleon, anxious to connect his dignity with the recollections of the past, placed it with his own hands upon his head, disdaining to receive it from the Bishop, with the words, Dieu me l'a donné, gare à qui la touche. It has been since used at the Coronation of the two last Emperors of Austria.

A curious relief in the S. transept represents the coronation of an Emperor, probably Rudolph of Hapsburg, in 1296. The seventh Elector, the King of Bohemia, is absent, and this shows that the relief is earlier than 1290, when he was admitted into the Electoral College. It will be noticed that the crown which the Arch-priest of Monza is here represented to place on the head of the Emperor is not the Iron Crown, but one decorated with fleurons. This relief seems, from its inscription, to have been put up by the people of Monza as a memorial of their right to have the coronation performed here, in preference to Milan. The chapel at the end of the N. aisle contains the plain altar-tomb of Queen Theodolinda, and some curious frescoes, representing events in her life, by Trosi of Monza (1444).

The Royal Palace is an extensive edifice, surrounded by a large Park, which abounds in game. Near the house is the Giardino Inglese, well laid-out, with lawns, shrubberies, and water. The Gardens are rich in

exotic plants. Monza was in former times the country residence of the Viceroy, and is now a favourite autumn retreat of the royal family.

Besides the Rly., there is a Steam Tramway between Monza and the Corso Venezia at Milan several times a day in 1½ hr.

The Rly. proceeds to

28 m. Sesto, in a very fertile plain, with many country seats around.

36 m. Milan Junet. (Buffet).

PLAN FOR VISITING THE PRINCIPAL SIGHTS OF MILAN IN 3 DAYS.

1st day.—Duomo; Royal Palace; Galleria Vittorio Emanuele; Piazza della Scala; Brera Gallery, Library, and other Collections; S. Marco; S. Simpliciano; Arco della Pace; Castello; Campo Santo.

2nd day.—San Carlo; Piazza dei Tribunali; S. Maurizio Maggiore; Sta. Maria delle Grazie; S. Vittore; S. Ambrogio; Piazza Borromeo; Ambrosian Library; S. Giorgio; S. Satiro; S. Alessandro.

3rd day.—S. Lorenzo and S. Eustorgio; Porta Ticinese; Madonna di S. Celso, S. Paolo, S. Eufemia, and S. Nazaro; Great Hospital; S. Stefano, S. Bernardino, S. Pietro in Gessate, Sta. Maria della Passione; Giardino Pubblico; Museo Civico, and Museo Artistico Municipale; Piazza Cavour; Via Alessandro Manzoni; Museo Poldi-Pezzoli; Piazza Belgiojoso; Via de' Omenoni; S. Fedele; Palazzo Marino.

N.B.—The Galleries of the Brera and Sta. Maria delle Grazie close at

4 P.M.

The following summary of objects with their position may be useful to the hurried traveller:—

At the Centre of the City.—**Cathedral; Royal Palace; *Ospedale Grande; San Nazaro; Ambrosian Library; Piazza dei Mercanti; *Galleria Vittorio Emanuele; Piazza della Scala, with L. da Vinci's monument;





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MILAN (390 ft.), the capital of Lombardy (Pop., including suburbs, 400,000), was founded by the Insubrian Gauls. It was taken by the Romans B.C. 222 and became, in point of splendour, the second city of Italy, filled with temples, baths, theatres, statues, and all the structures required for the dignity and luxury of a great capital. Ausonius, who flourished under the Emperor Gratian, towards the end of the 4th cent., assigns to it the rank of the sixth city in the empire.

Procopius, a century later, speaks of Mediolanum as inferior only to Rome in population and extent. Its ancient edifices and monuments have all disappeared, save one portico (San Lorenzo); a column (Sant' Ambrogio); a piece of massive wall, forming part of the Monasterio Maggiore; and a few fragments of sculpture, including two rather dubious heads called Quintus and Rufus, on a

wall near the Porta Nuova.

The paucity of Roman remains at Milan must be attributed to the calamities which the city has sustained, having been 46 times besieged. It was sacked by Attila, A.D. 452. But the great destruction was effected after the surrender of Milan to the Emperor Frederick Barbarossa in 1162, when he razed it to the ground. On Palm Sunday, in that fatal year when the Emperor departed in triumph for Pavia, the site of the great city was marked only by a few churches left standing in the midst of ruins. The inhabitants being dispersed in four adjoining villages, the name of Milan was effaced from the Lombard community.

But this event was followed by the great Lombard league, the confederacy against the imperial authority; and in the parliament, held [at Pontida in 1167, the deputies of the combined cities determined to bring back the Milanese to their ancient seat, which was effected on the 27th April, 1167, and the city speedily rose again.

About eighty years after the rebuilding of the city commenced the rule of the family of Della Torre, by the election of Pagano, lord of Val Assina, as protector; and then followed that of the Visconti and Sforza. During the latter part of this period Milan attained a state of great prosperity, and when Lodovico il Moro made himself ruler in 1476, Bramante and Leonardo da Vinci were attracted to his service, and it also became celebrated for its manufactures of armour,

dress, and ornaments.

Milan then set the fashions to the rest of Europe; hence the word milliner. After the extinction of the family of Sforza, Milan fell, in 1535, under the power of the Emperor Charles V., who, in 1549, fixed the succession to the duchy of Milan in his son Philip II. It remained under the government of the Spaniards until the death of the last king of Spain of the Austrian line, when it became an object of contention between France and Austria, and was finally given to the latter by the treaty of Utrecht in 1713. In the hands of Austria it remained, until May, 1859, with a few interruptions, the principal of which were the occupation of Milan by the French; in 1733, 1745, 1796 and 1800, and the establishment down to 1815, of the kingdom of Italy, of which Milan was made the capital.

The extent of Milan, when it was rebuilt after its destruction by Frederick Barbarossa, is marked by the canal, which, entering on the N. side, runs nearly round the central part of the modern city. Some of the gates of this first line of fortifications are preserved—the Porta Nuova and

Porta Ticinese. The Bastioni, which now encircle Milan, except on that side which was protected by the Castle, were built by the Spaniards in 1555. A portion of the ground between this wall and the canal is occupied by gardens. All round, just outside this wall, runs the Strada di Circonvallazione. The circuit of the modern city is about 8 m.

The small river Olona on which it is situated is made available for commerce by being connected with three canals, the Naviglio Grande, drawn from the Ticino, the Naviglio di Pavia, extending to the Po, and the Naviglio della Martesana, which is derived from the Adda and was constructed in 1481 under Francesco

Sforza.

The city has none of the picturesque beauty of other Lombard towns. The summer heat is intense, and the cold in winter often severe.

CITY GATES.

Milan has 14 gates. On the N. side is the Porta Garibaldi, erected in 1826-28 by the merchants. A short distance N.W., outside the Porta Volta, is the *CAMPO SANTO, or Cimitero monumentale (C. 1).

Further E. is the Porta Nuova (E. 3), built by Zanoia in 1810. The ancient Porta Nuova of the mediæval city (1171), near the entrance to the Public Gardens, has been restored; it consists of two arches; some Roman reliefs and inscriptions belonging to the gate erected by the Romans near this spot are let into its walls.

The Porta Principe Umberto (F. 3) was opened in 1865, cutting through the city rampart in order to form a more direct communication with the Rly. Stat. The public drive or boulevard is carried over it on an iron viaduct.

The Porta Venezia (G. 4) was rebuilt in 1828 from a design of Vantini, architect of the Campo Santo at Brescia. The 8 reliefs and statues were placed here in 1833. Concord and Justice are by Marchesi.

The Porta Romana (F. 8) was built by the Milanese, from a design of Bassi, in 1598, to welcome the arrival of Margaret of Austria, wife of Philip III. of Spain. Just within the gate is the ancient emporium for merchandise coming from Cremona and Piacenza. Half-way up the Corso at the bridge near San Nazaro stood, until 1810, the old Porta Romana, erected in 1171 to commemorate the return of the Milanese to the city after its destruction by Frederick Barbarossa. The reliefs which decorated the gate and illustrated one of the most memorable passages in the chronicles of mediæval Italy, have been let into the walls of houses (near the bridge) erected on the site of the gate. The Milanese around, on foot and on horseback, are seen proceeding to the re-erected city, with an inscription pointing out that there they are to make their stay. "Fata vetant ultra procedere, stabi-mus ergo." The cities of Cremona, Brixia, and Bergamum are represented by turreted gateways, out of which come forth their allies. - "Fra Giacoba," thus written, bears the banner of Milan. In another part is a figure in a magisterial robe, surmounting a strange monster with a huge grinning face and bat's wings, supposed to represent Frederick Barbarossa.

The Porta Vigentina (F. 8) takes its name from the village of Vigentino, which lies on this road.

In the centre of the S. Bastione is the Porta Ludovica (D. 8), so called in honour of Ludovico il Moro.

The Porta Ticinese (C. 8), leading to Pavia, by which Bonaparte entered after the battle of Marengo, has an Ionic portico built in 1815, from a design of the Marquis Cagnola. The mediæval Porta Ticinese, on the borders of the canal, but nearer the centre of the city, was rebuilt in 1861 on the original plan. The central arch in marble is ancient. On the side looking to the canal is a mediæval relief of the Virgin seated between the protecting saints of the city. The suburb of the Porta Ticinese was first surrounded with a wall by the Visconti, and called Cittadella, a name which remains.

The Porta Genova (C. 7), a modern Gate, leads to the Suburban Stat. for Mortara and Alessandria (Rte. 18).

The Porta Magenta (A. 5) was built in great haste, with materials from the Castello, after a design of Canonica, to receive Napoleon when he came to assume the Iron Crown.

The Porta Sempione (B. 3, 4) is a Triumphal Arch, forming the entrance of the great road of the Simplon.

The Porta Tenaglia (C. 3), leading also to the Simplon road, received its name from a Fort which once stood near it.

Between the Porta Tenaglia and the Porta Magenta there is no rampart, the city having been protected on this side by the CASTELLO. This ancient ducal castle, built by Galeazzo Visconti II. in 1358, to keep the Milanese in subjection, was demolished after his death, but rebuilt with increased strength by Gian Galeazzo. On the death of Duke Filippo Maria, the Milanese rose (Aug. 30, 1447), and, having proclaimed the Aurea respublica Ambrosiana, destroyed the castle. It was rebuilt in 1452 by Francesco Sforza, for the ornament (he said) of the city and its safety against enemies, and was completed in 1476. In the interior is a keep, where the dukes often resided. Philip II. added extensive modern fortifications, and cut down all the bell-towers which overlooked them. The Castle was taken by the French in 1796, and again in 1800, when Napoleon ordered the fortifications to be razed. It has since been converted into barracks. Of the round towers at the angles, those towards the N. have been replaced by

modern brick ones, while the two towards the city, formed of massive granite blocks, remain. During the viceroyalty of Eugene Beauharnais, a Doric gateway of granite, with a portico, or line of arches, now closed, on each side, and in the same style, was crected on the N.W. side; between each arch is a medallion containing the portrait of some illustrious Italian military commander. Only traces remain of the freescoes which originally adorned the building. The modern brick building against the E. wall, with towers and pointed windows, is a Riding-School.

The space on which it was intended to erect a forum has been converted into a *Piazza & Armi*, on the N.W. side of which, outside the Simplon

gate, is the

ARCO DELLA PACE. A triumphal arch having been erected with wood and canvas, in 1806, at the Porta Orientale, now Venezia, from a design of the Marquis Cagnola, upon the marriage of the Viceroy Beauharnais with Princess Amalia of Bavaria, it was so much admired, that the municipal council resolved that it should be executed in white marble, the expense to be defrayed out of the 200,000 francs assigned by Napoleon for adorning the city. It was begun in 1807, but on the fall of the kingdom of Italy in 1814, had not risen above the impost of the smaller arches. The works were resumed in 1816 and completed in 1838, in which year the Arch was inaugurated at the time of the coronation of the Emperor Ferdinand I. Originally intended to commemorate in its sculptures the victories of Napoleon, it was in the end converted to the glories of the Allied Sovereigns and the Emperor of Austria, and the peace secured for Europe in 1815. The statues, friezes, and reliefs are by Pacetti, Monti, Marchesi, and Putti. An inscription records the entry into Milan of Napoleon III, and Victor Emanuel after the battle of Magenta in 1859.

The total cost, including the lodges on each side and the iron railing, was 142,8391.; the bronze car and figures, on the opposite (N.) side the entrance on the top 40,0007, alone. A staircase leads to the summit (50 c.).

The ARENA, at the corner of the Piazza d'Armi (C. 3), was designed by Canonica, and opened in 1806, but the portico, gateway, and Carceres have been added later (entrance \fr.). It is an ellipse of 260 yds. by 130 yds., and is capable of containing 30,000 spectators. It is surrounded by 10 rows of seats, arranged in the manner of an ancient amphitheatre, and intended to be of stone, but for economy made of turf. At one end of the greater diameter are the Carceres. flanked by towers; at the other a granite triumphal Doric gateway, of good design. At one side of the lesser diameter is a portico of 8 Corin-thian columns of polished granite. The area can be flooded for aquatic exhibitions. In Dec., 1807, there was a regatta in the presence of Napoleon. Races, balloon ascents, rope-dancing, and fireworks, take place here frequently.

In the court-yard of the old Palazzo del Senato (F. 5), which contains the rich and interesting Archives of the State, is a fine *Equestrian Statue in bronze of the Emp. Napoleon III., by Barzaghi, naised by public subscription at a cost of 4000l.

STREETS, SQUARES, PUBLIC GARDENS.

Many of the wider streets radiating from the centre of the town are called Corsi, of which the Corso Vittorio Emanuele, containing several of the best shops, runs N.E. from the back of the Cathedral, and is continued by the Corso Venezia to the Porta Venezia.

The *Piazza del Duomo is not surpassed for splendour and attractiveness in any capital of Europe. It has been enlarged and enclosed by a stately colonnade, and, as the central point of the city, always presents a busy scene. The Cathedral stands in the middle; on one side is the Royal Palace, and

to the magnificent

*Galleria Vittorio Emanuele, occupied by some of the smartest shops and cafés in Milan. This lofty Arcade, a favourite evening promenade, was built by British capitalists in 1867 at a cost of 320,000l., from the designs of Giuseppe Mengoni, who was killed by a fall from the portal in 1877. The plan is a cross, with an octagon, crowned by a cupola 180 ft. high. It is roofed with glass, is decorated with statues of Italian worthies, and ornamented with frescoes. At night it is brilliantly illuminated with electric light. The chief passage, 214 yds. long, leads to the

Piazza della Scala, where stands the theatre of that name. In the middle of this square is the colossal marble Statue of Leonardo da Vinci (1452-1519), erected in 1872 by P. Magni. The granite pedestal bears marble reliefs of Leonardo's varied artistic accomplishments as painter, sculptor, architect, and engineer. At the base are Statues of his greatest pupils— Beltraffio, Marco da Oggionno, Cesare da Sesto, and A. Salaino. In this square is the Casa Brambilla, decorated with terra-cotta and moulded brickwork. Close by is the small

Piazza S. Fedele, with its Church, opposite which stands the PALAZZO MARINO, designed by Galeazzo Alessi for Tommaso Marino (1555), and now the Municipio (see p. 137). In front of it is a Statue of Manzoni.

From the N.W. corner of the Piazza del Duomo, mediæval Milan is entered by the Piazza de' Mercanti (D. 6) In the middle is the Palazzo degli Archivi, on the S. side the Loggia degli Osii (1315), and on the opposite side the Palazzo della Città, now occupied by the Exchange and Telegraph Office.

To the E. of the Piazza del Duomo is the Piazza Fontana, with a granite fountain, erected in 1870. On one side of it stands the Archbishop's palace. Close by to the N.E. is the small Piazza Beccaria, with a Statue by Grandi, erected in 1871, of the jurist Beccaria (1738-1794). Near at hand are the Law Courts.

The Piazza Borromeo (C. D. 6) has a bronze Statue of San Carlo, by Bussola, formerly in the Cordusio; it stands in front of the small Church of S. M. Podone, belonging to the Borromei, whose Palace forms two sides of the square. In the Piazza San Sepoloro, in front of the library he founded, is a Statue of Cardinal Federigo Borromeo, by Costi (1865). In the Piazza Cavour (F. 4) a graceless monument to Cavour was erected in 1865: the bronze Statue of the great minister is by Tabacchi, a Milanese sculptor; that of Clio, the Muse of History, is by Tantardini.

In the Piazza Mentana (C. 6) is a monument to the Soldiers who fell in the Battle of 3 Nov. 1867, near Monte Rotondo (Central Italy, Rte. 21).

There were formerly many Crosses and similar monuments in the streets and crossways, but most of them have been removed. Of those that remain, the Leone di Porta Orientale, a small column at the end of the Corso Vittorio Emanuele, is the principal. It is said to commemorate some victory gained by the Milanese over the Venetians; but the lion is not that of St. Mark. In the Corso is the Galleria di Cristoforis, with shops, designed by Pizzala, in 1832.

The GIARDINI PUBBLICI (F. 4) are agreeably diversified with rivulets, grass-plots, flowers, and clumps of trees, among which some fine standard magnolias are worthy of notice; early in July they are in bloom. The large Pal. Giuliani on the W. side contains the Museo Civico of Natural History. In a building which faces the Porta Venezia have been placed the Collections of the Museo Artistico Municipale.

The favourite promenade of the Milanese on winter afternoons, and towards sunset in summer, is the Avenue on the site of the Bastioni.

between Porta Venezia and Porta P. Umberto.

CHURCHES.

**DUOMO.—The present building is the second, perhaps the third, re-edifcation of the original structure, which St. Ambrose, in his letter to his sister Marcellina, calls the great new Basilica. The primitive cathedral was

destroyed by Attila.

The first stone of the present Cathedral was laid by Gian Galeazzo Visconti, in 1387. For an architect, it is commonly said that he had recourse to the freemasons of Germany, and that he obtained the services of Heinrich von Gmünden. However, Mr. Perkins, after examining the evidence upon this point, is of opinion that the first architect was an Italian, Marco da Campione (1390). He may have studied north of the Alps, or procured the help of Germans. By such an hypothesis, the difference in style between this and other Italian churches of the time might be accounted for. Italians were afterwards called in; amongst others, the celebrated Brunelleschi of Florence. But Germany still continued to be considered as the school of the architects of the cathedral; and as late as 1486 Gian Galeazzo Sforza addressed letters to the magistrates of Strassburg, requesting them to send him the mastermason of their Domkirche, Hammerer, for the purpose of advising upon some difficulties in the construction.

The building has been often interrupted, and the edifice is yet unfinished in some of its details. It is said to have cost 5 millions sterling. The octagon cupola was vaulted by the Omodei, father and son (1490-1522); the three W. bays of the nave were not completed till 1685. The beautiful central Tower and Spire, which crowns it, were completed in 1772, from the designs of Croce; and the gable and upper range of windows of the front, as well as very many of the buttresses and pinnacles, between 1806 (when the works were resumed by order of Napoleon) and

the present time. In this long succession of years many of the first artists of Italy, amongst whom may be named Bramante, Leonardo da Vinci, and Giulio Romano, gave their

advice and assistance.

It seems that the original designs for the W. front had been long lost, and the portion of the name, as erected, wanted three of its arches. A front of black and white marble, built considerably within the line of the present structure, curtailed the nave by one-third of its just length; and, as far as this has been raised, it was unfinished, and inelegant. Pellegrini was employed in 1560 by S. Carlo Borromeo to complete the front, and he furnished an Italian design upon a magnificent scale. S. Carlo died; Pellegrini was summoned to Spain by Philip II. to paint the Escurial; and the work was carried on very leisurely by Castelli and Francesco Ricchino, who altered the designs and gave to the Roman doors and windows that exuberance of ornament which they now exhibit. Some of the architects of Lombardy strongly protested against the admixture of Roman architecture begun by Pellegrini, and advocated the reconstruction of the W. front in the Pointed style. About 1790 it was determined to carry out this plan, preserving, however, the doors and windows of Pellegrini and Ricchini, on account of their elaborate elegance; and in order to apologise for the discrepancy of the styles, an inscription stating this reason was engraved on the corner buttress of the front.

To these works Napoleon gave great impulse, and their continuation was entrusted to a commission, under whom the façade was brought to its present form, chiefly by the insertion of three Gothic windows; and the greater number of the pinnacles and flying buttresses of the rest of the building were completed. The cost of these undertakings during the French government amounted to about 3½ millions of francs. 1½ million of this sum was derived from the sale of the lands belonging to the Duomo, the re-

mainder from the property of the suppressed monastic institutions. After the revolution of 1848, the supplies were for a time cut off; still a good deal has been done during the Aus-

trian occupation.

When Amati inserted the Gothic windows, he supported them by bearing-arches of granite; so that, if it should hereafter be thought expedient to remove the Romanised doors and windows, the operation can be performed without injury to the superstructure. A project for the carrying out of some such alteration has recently been entertained by a special Commission of Architects from England, France, and Germany. In 1888 the projected work was thrown open to competition, and the designs of Gius. Brentano for a new W. front were accepted.

When Gian Galeazzo endowed the Duomo, he included in his donations the marble-quarries of La Gandoglia, in the valley of the Tosa, on the Simplon road, and of that material the building is entirely constructed. Time gives to this marble a fine warm

vellow tint.

In the tracery there is an unusual approximation to the flamboquant style. This was probably owing to the influence of the French Gothic, as it is most apparent in the great E. window, which was built by Campania from the designs of Nicolas Bonaventure of Paris (1591).

The excellent sculptures of the central door are by Bono, Castelli, and Vismara (about 1635). The tympanum contains a relief of Eve. The arabesques in the pilasters are allusive to the Days of the Creation, chiefly sculptured by artists from Como.

The Roof should by all means be ascended (25 c.). A staircase of nearly 200 steps leads from the corner of the S. transept to the roof itself, beyond which there is an ascent of 300 steps to the summit. The cathedral is open in summer at 5 k.m., but the best time to enjoy the *magnificent panoramic view is the evening, the

plains being generally covered with [

mist at an earlier hour.

Steps upon the flying buttresses afford an ascent to the different levels. Two staircases, winding in turrets of open tracery, lead to the platform of the octagon, and a similar staircase in the spire conducts to the gallery, at the foot of the pyramid which crowns it. These turrets were executed by Antonio Omodei (1490-94). The open tracery was executed by Amici of Cremona. The whole is of exquisite finish.

Amongst the statues on the S. side are David and Abigail, St. Helena embracing the Cross, St. Lucia and Judith, St. Athanasius, St. Peter, and the Emp. Constantine. On the N. side some caryatides supporting an aqueduct, and the Magdalen, held up by

four angels

The view embraces the plain of Lombardy, studded with cities and villages and church-towers; the whole walled in, on the N. and E., by the snowy Alps. To the E., in a line with the cupola of S. M. della Passione, is the plain watered by the Lambro, called the Martesana, and beyond are the mountains of Brescia, which towards the N. are connected with those of the Seriana and Brembana valleys, and with the Resegone, which rises above Lecco, and is distinguished by its serrated form. The lower ridges to the W. of this forms the hilly country of the Brianza, beyond which, and in a line with the Porta Nuova, rises the mountain of San Primo, which stands between the two S. arms of the Lake of Como. To the 1, rise the mountains which encircle the Lakes of Como, Varese, and Lugano, with the snowy peaks about the St. Gotthard beyond, Still farther W., the Simplon is distinguished, and then Monte Rosa. Exactly W., Mont Cenis may be seen, and still farther to the l. the sharp snow-capped pyramid of Monte Viso. Due S. are the Apennines, among which the most remarkable point is the Penice (4825 ft.). Towards the S.E., beyond an insulated group of hills, stretches the vast plain of the

Po, with the cities of Lodi, Cremona, and Crema. By ascending to the gallery just before sunrise, the visitor may sometimes enjoy the striking spectacle of the rays of the sun catching successively the snow-clad peaks of the Alps long before the orb itself has appeared on the horizon.

INTERIOR.—Mr. Street records his feeling of "delight that anything so magnificent and so perfect should ever have been reared on the southern slopes of the Alps, to exhibit to the eyes, as it were, of enemies the full majesty and power of the pointed architecture of the North, Absolutely and without doubt the grandest interior in the world is this noble work. Its grandeur amazes one at first, and delights all the more afterwards, as one becomes on more intimate terms with it, and can look at it with less emotion than at first." The ground-plan is a Latin cross, terminated by a pentagonal apse. The nave and double aisles are divided by 4 ranges of colossal clustered pillars, with 9 intercolumniations. The transepts have single aisles. There is no triforium, and the vaultings of the roof spring at once from the pillars: hence arises an appearance of great loftiness. 52 piers, each formed by a cluster of 8 shafts, support the pointed arches on which the roof rests. The total height of each pillar is 80 ft., the diameter 12 ft., that of the four which support the octagonal cupola is one-fifth greater. The beautiful capitals of the nave and choir were designed by Filippino da Modena, in 1500; the lower part is formed by a wreath of foliage, mixed with figures of children and animals, the upper part of each is a canopied niche. The roof is painted to represent an elaborate flamboyant fretwork. The execution is modern, but the design, as well as this mode of ornamentation, is ancient. Its effect is very trivial. The 5 doorways on the inside were designed by Fabio Magnoni in 1548. Flanking the great doorway are two monoliths of pink Baveno granite, given by San Carlo. (Height 355

35 ft., diameter 3 ft. 10\frac{2}{3} in.; total | cost 1948l.).

crowns the spire

The pavement is crossed near the W. door by a brass meridian line, laid down by the astronomers of the Brera in 1786. The hole through which the sun shines at noon to measure the length of the line may be seen high up in the vaulting of the 1st chapel rt. Originally all the windows were filled with painted glass. Pellegrini designed those in the nave: much glass remains, of extraordinary brilliancy, but a great deal is lost. The restoration of the painted windows of the apse has been completed by Milanese artists. The lower ranges contain subjects from the Apocalypse. Parts of the glass, too, in the S. transept, and the W. window, are modern and poor in design.

Behind the altar are three gigantic windows, each 76 ft. high, and 30 ft. wide, best seen with the morning sun behind them. The effect of the brilliant background is much heightened by the dark bronze of the pulpits.

Suspended from the vaulting of the octagon over the altar is a reliquary, said to contain one of the nails of the Cross, which annually, on the feast of the Invention of the Holy Cross (3rd May), is exposed upon the altar.

Remarkable Objects, beginning from the W. end, on the rt. Granite sarcophagus of Abp. Aribert (1045).—Gilded Crucifix (11th cent.).—Recumbent effigies, in red Verona marble, of Otto Visconti, Abp. and Signore of Milan (1295); earlier than the foundation of the present building. He left his N. Italy.

goods and chattels to the Knights of St. John, who erected this monument. The same tomb, by a singular economy, serves as that of Abp. Giovanni Visconti (1354), who also united in his person the temporal and spiritual supremacy of Milan.—Gothic altartomb (1394) of Marco Carelli, a benefactor of the Duomo, by Filippino of Modena, with small figures in niches.—Small monument of Giovanni Andrea Vimercati, a canon of the cathedral, with two heads in low relief by Bambaja (1537–1548). Then follow three altars erected in the time of the Archbishops Borromeo.

According to the strict Ambrosian rule, there ought, as in the Greek Church, to be only one altar in the cathedral, and the Duomo was planned accordingly. Other altars have been introduced, but there are fewer than usual; and the chapels are much less prominent than in similar buildings.

In the **S. Transept** is the monument, erected by their brother, Pope Paul IV., to Giacomo (1556) and Gabriele (1531) de' Medici, the former being the pirate Marquis of Marignano, uncle of San Carlo, executed in bronze by Leone Leoni. In the splendid window S.E. of this tomb, the armorial bearings of the deceased are introduced. This Medici, often called il Medichino, was not of the family of the ducal house of Florence, though the armorial bearings are the same.

The principal altar in the S. transept has the pilasters of its arch and its archivolt covered with elaborate reliefs by Simonetta, San Pietro, Zarabatta, Brunetti, Bussola, and others. Further on is the entrance to an underground passage leading to the Archbishop's Palace. Next is the altar of the Presentation of the Virgin, by Bambaja (1510), who has attempted a difficult representation of perspective in sculpture. The statue, by Agrate, of St. Bartholomew flayed, has the inscription, Non me Proxiteles, sed Marcus finxit Agrates, adopted from an epigram in the Greek Anthology.

The large alto-relievo of the Martyrdom of Santa Apollonia is by Ercole Procaccini. The statues of St. Satirus by Cacciatori, and St. Ambrose by Gaetano Monti, were placed

here in 1842.

Entering the Choir-aisle the elaborate Gothic doorway, composed of foliage intermixed with imagery, on the rt., leads to the southern Sacristy. High up is a sitting statue of Pope Martin V. by Jacopino da Tradate, erected by Filippo Maria Visconti, to commemorate the consecration of the high altar by that pontiff in 1421.

The black marble tomb of Cardinal Caracciolo, governor of Milan during the Spanish domination (1538), with figures by Bambaja, is striking in its

general effect.

On the wall beneath the first of the great E. windows is a marble tablet with a monogram of high antiquity, called the Chrismon Sancti Ambrosii, which contains the A and Ω, besides other symbols. Some suppose it to be a Gnostic monument. Under the central window, engraved on two black marble tablets, on each side of a dedieatory inscription to S. Carlo, is a long list of relics of saints preserved in the cathedral.

Near this is the sitting statue of Pope Pius IV. (1559-1565), by Angelo de Manis, a Sicilian (1560). The elegant semi-Gothic bracket which sup-

ports it is by Brambilla.

The circuit wall of the choir, towards the aisles, is covered with reliefs, representing the history of the Virgin. The subjects are divided into compartments by angels, whose

attitudes are finely varied.

The chapel of the Holy Sacrament, in the N. transept, contains some fine reliefs, and a Statue of the Madonna, by Buzzi. In front are the slab tombs of Cardinal Federigo Borromeo, nephew of S. Carlo, of Card. Caccia, and of two archbishops of the Visconti family. The very curious *Candelabrum was presented to the cathedral by the arch-priest Trivulzio, in 1562; but it is probably of much earlier date. The 4 feet are composed of grotesque dragons, with tails turned back on the central stem. Foliage unites the bodies of the dragons, and little angels are seen contending with demons and wild creatures; below are representations of men in torment. 7 ft. from the ground the stem is encircled with foliage, scrolls; and figures of the Virgin, Child, and the procession of the three kings. Two *windows in this transept, filled with numerous small subjects, are among the most

beautiful in Italy.

In the N. aisle of the nave, the first altar has a picture of St. Ambrose absolving Theodosius, by F. Baroccio; beyond which is an altar with the Crucifix which was carried about the city, before St. Carlo, during the plague. The two modern statues at the sides are St. Martha, by Cacciatore, and the Magdalen, by Monti. The next space contains an altartomb, erected in 1480, and restored in 1832; it has a good relief by Marchesi. Then follow eight red marble statues of saints, with a mediæval relief of the Virgin and Child, St. Catherine, and St. Paul. The Baptistery -a small square temple supported by four marble columns-is by Pellegrini. It contains an ancient labrum, from a bath of the lower Empire, used as a font-the Ambrosian ritual requiring baptism by immersion.

Two of the great pillars supporting the octagonal cupola, on each side of the choir, are encircled by Pulpits, partly of bronze, begun by direction of San Carlo, and completed by his nephew, Cardinal Federigo Borromeo. These are covered with reliefs by Andrea Pellizone, and rest on colossal caryatides, representing (N.) the symbols of the Evangelists, and (S.) the four Doctors of the Church, SS. Gregory, Jerome, Ambrose, and Augustine, bending and spreading forwards to support the superstructure, modelled by Brambilla, and cast

by Busca.

The Choir has richly carved stalls of walnut-wood, with reliefs, representing the history of St. Augustine and St. Ambrose. The organ-cases are rich with gilded carvings and paintings by Figini, Camillo Procaccini, and Giu-

seppe Meda.

On the high altar is a magnificent tabernacle of gilt bronze, with figures of the Saviour and the Apostles, by the Salari, the gift of Pius IV. A handsome Gothic candelabrum hangs from the roof of the choir. Beneath the choir is the subterranean church, used as a Winter Choir, from the designs of Pellegrini. W. of it is the *Chapel of San Carlo, rebuilt in 1817, from the designs of Pestagalli, in the form of a lengthened octagon (open daily before 10 A.M.; at other times 1 fr., and for showing the relics 5 fr.). It is lighted by an opening in the pavement above, but not sufficiently to allow of the objects in it being seen without the aid of tapers. The walls are covered with eight oval reliefs in silver-gilt, representing the principal events of the life of the saint, viz .- The Birth of San Carlo; his presiding at the Provincial Council of Milan (1565), in which canons were enacted virtually protesting against some of the worst abuses of the Roman Church; San Carlo's distribution to the poor of 40,000 crowns. the proceeds of the sale of his lifeinterest in the principality of Oria .-San Carlo's administration of the Sacrament during the great plague .-The attempt made to assassinate him. (San Carlo had laboured to introduce salutary reforms into the order of Umiliati, whose scandalous mode of living had given great offence. Some members of the order conspired to murder him. A priest named Farina was hired to execute the deed. He gained access to his private chapel, and, as San Carlo was kneeling at the altar, fired at him. The bullet struck San Carlo on the back, but dropped harmless on the ground; and the failure of the attempt was considered as an interposition of Providence. San Carlo continued in prayer, while all around him were in consternation. The assassin escaped for a time, but was ultimately executed, though San Carlo endeavoured to save him.)-The great translation of relics effected

by him.-The Death of San Carlo on 4th Nov., 1584, aged 46 years .- His reception into Paradise. These tablets are surrounded by fanciful ornaments. Thus round a tablet given by the money-changers are cornucopias pouring out money, the coins being real golden florins, pistoles, ducats, &c. Jewels, crosses, rings, and other

votive gifts are hung around.

The body of the saint is deposited in a gorgeous shrine of silver, the gift of Philip IV. of Spain. The corpse, dressed in full pontificals, is seen through panes of rock-crystal, for the working of which the Milanese artists were celebrated. The skill of embalmers has not been able to preserve the body from decay. The brown and shrivelled flesh of the mouldering countenance scarcely covers the bone; the head is all but a skull and the face, alone uncovered, offers a touching aspect amidst the splendid robes and ornaments in which the figure is shrouded. Upon the sarcophagus, and worked upon the rich tapestry, is repeated in golden letters San Carlo's favourite motto, Humilitas, which long, however, before his time had been borne by the Borromeo family. "Amid the changes and revolutions of Italy no one has dared to violate the sanctity of his chapel or take away a jewel from among the offerings of his votaries. What the good saint, whose motto was Humilitas, would have thought of the gold, silver, gems, and crystal lavished upon him, we can all imagine."-Mrs. Jameson.

On the anniversary of his death large pictures are suspended between the pillars of the transepts and nave, representing the life and miracles of the Saint. His body may be seen on the eve and festival, and during the octave, when the crypt is open and much resorted to by devotees.

The S. *Sacristy contains some objects of interests (adm. 1 fr.), the remains of a much larger collection. An Evangelistarium, the cover richly worked in enamel, a MS. copy of the Gospels, from which the archbishop reads portions on certain great festivals. It was given to the Duomo by Archbishop Aribert in 1018, but is probably of much older date than his time, the workmanship of the enamel appearing to be of the Carlovingian era. A small vessel of ivory, ornamented with whole-length figures, the Virgin and Child, and the Evangelists, placed beneath Lombard arches. It was given by Abp. Godfrey, by whom it was used at the coronation of the Emp. Otho II., A.D. 978. . Two diptuchs of the Lower Empire, of good workmanship, representing events in the history of our Lord; Greek inscriptions, not all correct in their spelling, and one almost inexplicable. Full-length Statues of St. Ambrose and San Carlo in silver. The first was given by the city in 1698, and was the work of Scarpoletti and twenty other goldsmiths. There are small statues of gold in the pastoral staff, and events in the history of the saint are delineated on his chasuble. The statue of San Carlo was given by the goldsmiths in 1610. Several busts of the same material and character. A mitre, said to have been worn by San Carlo during the pestilence. It is embroidered with the brightest feathers, and was probably brought from some of the Spanish American convents. The statue in marble of the Saviour is by C. Solari.

There are also some splendid specimens of goldsmiths' work, reliquaries, ostensories, crosses, rings, &c., particularly a Pax, by Caradosso, the gift of Pius IV. It contains many figures ; the principal group represents a Deposition from the Cross; the figures are worked with the utmost delicacy. Ambrogio Foppa, nicknamed Caradosso, was a Milanese, the contemporary of Cellini, and earned the praise of the jealous Tuscan. He was also a die-sinker, in which art he excelled, and an architect. Foppa was not handsome: and a Spanish grandee having in contempt called him "Cara d'Osso," or Bear's Face, he very innocently adopted the name, without understanding it, perhaps thinking it a compliment.

The Ambrosian rite is almost the only national liturgy in the West which has been spared by the Roman Church, and it is probably much older than the Roman Liturgy. The Rito, or Culto Ambrosiano, is in use throughout the whole of the ancient archbishopric of Milan. Several attempts have been made to introduce the Roman Service in its place, but they have been foiled by the attachment of the clergy and the people to their ancient rite; and even in the present age "noi Ambrosiani" is an expression employed with a certain warmth of national feeling. The service is longer than the Roman. The Scriptures are not read from the Vulgate, but from the ancient version called the Italica, which preceded that made by St. Jerome. No musical instrument is permitted except the organ; the melodies of modern music are rarely introduced, and the monotonous chant maintains its supremacy. There are many minor differences in the ceremonies, which are anxiously retained, extending even to the shape of the censers or turiboli.

A species of tunnel connects the Duomo with the Archiepiscopal Palace. Annexed to it is a workshop belonging to the fabric, in which is the model of one of the plans for completing the front of the Duomo. It is so large that a man can stand up in it; but it is sadly broken and neglected. According to this plan the front would have had a noble portal of Gothic arches. Opposite the E. end is the Fabbriceria del Duomo, the residence of the dignitaries and officials connected with the Cathedral.

S. Alessandro (D. 6) belonged to the Barnabites, by whom it was rebuilt in 1602. It was restored in 1834. There is a large cupola over the nave, and a smaller one at the transept. The interior is rich with decorations and paintings, some of these being by C. Procaccini and D. Crespi. The pulpit and high altar are rich in marbles and precious stones. The wooden doors

and confessionals deserve notice. The Barnabites, in 1723, established here, in emulation of the Jesuits, a College ! for noble families.

"SANT' AMBROGIO (B, C. 6) was founded by St. Ambrose, when Bp. of Milan, and dedicated by him June 19th, 387, to SS. Gervasius and Protasius, martyrs during the Neronian persecution, A.D. 67. He removed their remains to this basilica after their position had been, according to the tradition, revealed to him in a vision. Posterity has transferred the dedication to the founder. As it now stands, it was built by Abp. Aspertus (about 868-81), and is the most ancient ecclesiastical structure in Milan. When restored in 1631 by the architect Richini, by order of Cardinal Federigo Borromeo, all its features were preserved with little alteration.

The oblong 9th-cent, atrium, beyond which the catechumens were not allowed to pass, is surrounded by arcades, supported by pilasters with half-columns-the sculpture on the capitals of which, animals and runic knots, are good specimens of early

Christian art.

The five arches of the Lombard front are very characteristic-those above enclosing a gallery which stands over the peristyle. Fragments of frescoes still remain on the walls of the atrium, round which are arranged slab tombs, urns, altars, votive and sepulchral inscriptions, found in 1813, when the pavement of the basilica was

taken up and repaired.

Two small panels, -one at the top of each of the folding-doors, hidden behind iron-work, and best seen at noon, are said to be part of the gates of the Basilica Portiana, now the Church of San Vittore al Corpo, which St. Ambrose closed against the Emperor Theodosius after his merciless slaughter of the inhabitants of Thessalonica in 389. These relics are of cypress-wood, and, though not decayed, bear the marks of extreme age. The doors, of wood, are ornamented with foliage and Scripture histories. The general costume and treatment of many of the figures is that of the 15th

the two bronze masks of the knockers were added. Over the side doors are rude reliefs (1.) of a martyr between two lions, (rt.) marine monsters.

The architecture of the interior was. like the atrium, Lombard. In the 13th cent. Gothic arches were built up under the circular ones which support the roof, in order to strengthen them; but these have been removed during a complete restoration of the church (1870-74), and new round arches of brick have been supplied.

The Nave was originally divided on the plan into square portions, each division having two semicircular arched openings on each side below, and two above in the gallery, with a vaulting of semicircular groined arches, groinings being added on the roof. The fourth square is covered by the octagonal lantern, which is pro-bably an addition of the 13th cent. The parallel walls of the building continue a little beyond the lantern, and terminate in an ancient apse. On entering, immediately to the rt., is an ancient half-length figure in relief, with shaven head and chin, pallium, and pontifical garments, the right hand raised in the act of giving benediction, the left holding an open book on which is written "Sanctus Ambrosius." Beneath it is the sarcophagus of Bp. Aspertus. Close by is an affected Statue of Pius IX. in white marble. In the 1st recess on the rt., forming a side entrance, are frescoes of the Deposition by Gaudenzio Ferrari, and opposite, under glass, the three Maries, and our Lord bearing the Cross, by B. Luini; the 2nd has over the altar a good kneeling statue of S. Marcellina, by Marchesi; in the 4th, St. George destroying the Dragon, and the Martyrdom of that Saint, by Lanini,-the vault and arches beautifully decorated with flowers, arabesques, and children. On the wall, under glass, at the end of the rt. aisle, is a triptych (retouched), by an old Lombard painter—the Virgin and Child, with SS. Ambrose and Jerome, cent.: they were restored in 1750, when and a Virgin and Child, with SS. Church, restored, has a central octagonal dome, triple apse, old carved capitals, and a modern mosaic of S. Babylas blessing three youthful Saints.

San Bernardino dei Morti (E. 6) is an octagonal church, with a cupola. E. of it is a Chapel, entirely walled with skulls and bones symmetrically disposed. Some say that they are the remains of the Catholics slain by the Arians in the time of St. Ambrose. The oblations for masses are said to amount annually to about 500l.

San Carlo Borromeo (F. 5) was built from the designs of Amati, by contributions raised after the first invasion of the cholera, and commenced in 1838. It is a circular edifice, surmounted by a dome, only second in size to that of the Pantheon at Rome, its diameter being 105 ft., its height 120 ft., and with the lantern, 150. In front is a Corinthian peristyle, opening on a square, surrounded by a portico of granite columns of the same order. The interior has still an unfinished, bare look, notwithstanding its 24 magnificent columns of pink Baveno granite. In a Chapel on the rt. is a Pietà by Marchesi; opposite, San Carlo administering the Sacrament to a young man, by the same sculptor.

San Celso (D. 8). St. Ambrose, in 396, discovered in a field called "ad Tres Moros," the bodies of the martyrs Nazarus and Celsus, beheaded at Milan under Nero, A.D. 69. That of S. Nazarus was deposited in the Church of SS. Apostoli; but over that of S. Celsus, which was allowed to remain in its original resting-place, he built a small Church, afterwards enlarged, and restored in 1651. There only now remains the choir, an ancient painting in a lunette, and a door with symbolical ornaments of the 10th cent. The square brick campanile is of the 13th or 14th cent. Some fragments of early Christian sculptureincluding a sarcophagus of the 4th cent,-which were dug up in the

neighbourhood, have been placed on the walls, and the front has been painted to represent the atrium, which is supposed to have stood in front of the building. Adjoining this is the fine Church of S. Maria (see below).

8. Eufemia (D. 7) has been entirely rebuilt, except the Chancel and the first two bays of the Nave. In the 1st chapel 1. is a fresco of the Virgin and Child with St. Catharine, a donor, and two Angels (Milanese School).

*S. EUSTORGIO (C. 8), one of the oldest Churches in Milan, was dedicated (A.D. 320) by Abp. Eustorgius. who is said to have deposited in it the bodies of the Three Magi, presented to him by the Emp. Constantine. It is one of the few remains of ancient Milan which escaped destruction from Barbarossa. The Dominican order established themselves and the tribunal of the Inquisition here in 1218, and under them it was reduced to its present form by Tosano Lombardino (1227). In 1865 the Church underwent a thorough restoration. Several curious reliefs of the 12th cent. adorn the capitals of the piers. Campanile was built between 1297 and 1309. The interesting Tombs were much mutilated during the first occupation of the French, and of the Cisalpine Republic. Their armorial bearings have been so completely defaced that it is very difficult to discover to whom several of them belong.

1st chapel rt.: monument of Stefano Brivio (1485), of very delicate cinquecento work, said to be from a design of Bramante. The Virgin and Child with two saints over the altar are by Borgognone. 2nd: monument to Pietro (1416), a son of Guido Torelli, Lord of Guastalla. 4th: tomb of Stefano Visconti (1327), son of Matteo Magno; the sarcophagus with its Gothic canopy supported by spiral columns resting on marble lions. 6th: fine tomb of Gasparo Visconti (1434), some traces of the insignia of the Order of the Garter may yet be discerned. Gasparo obtained this distinction in

consequence of his having been repeatedly despatched to the court of Edward III., upon the negotiations for the matrimonial alliances effected or proposed between our royal family and the Visconti. On the sarcophagus are reliefs of the Adoration of the Magi. Opposite is the Tomb of his wife Agnes, with relief of the Coronation.

In the chapel on the rt. of the high altar is an enormous sarcophagus, which once held the relics of the Three Kings, destitute of sculptures or inscriptions, except a modern one in large gilt letters, - "Sepulchrum Trium Magorum." At the approach of Frederick Barbarossa the citizens removed the relics from this Church. which then stood without the walls; but upon the fall of the city they became the trophies of the victor, and Archbp. Rinaldus, of Cologne, carried them off to his own city. Adjacent is a relief in three compartments, representing the Procession and Adoration of the Kings (1347). It is supposed to have been executed by some of the scholars of Balduccio da Pisa. Over the high altar, which has been restored, are reliefs of the Passion and Crucifixion, given by Gian Galeazzo.

On the same level, behind the raised choir, is the well-proportioned Cappella Portinari, erected by Michelozzo for a Florentine, Pigello dei Portinari, the treasurer of Lodovico il Moro, in 1460, and adorned with frescoes by Foppa. The frieze of Angels is by Michelozzo. Here stands the magnificent *SHRINE OF S. PETER MARTYR. by Balduccio of Pisa (1339), an exceedingly beautiful specimen of Tuscan art. The body of the saint was brought here in 1252, after his murder. The large white marble sarcophagus, carved with representations of his miracles, is supported by 8 pillars of red Veronese marble, in front of which stand 8 female figures. Statues of the Doctors of the Church, St. Thomas and St. Eustorgius, stand on either side the urn. The allegorical representations of the Virtues are characteristic of the Pisan school :- Charity, —Faith,—Fortitude,—Prudence, with three faces, contemplating past, present, and future,—Hope, looking upwards and grasping a nosegay of budding flowers,—Obedience, holding a Bible,—Temperance, pouring water from a vase. Above is a temple, with the Virgin and Child, St. Dominic, and St. Peter Martyr. "In one of the reliefs the grouping of the figures is most fancifully complicated by the undercut cordage of the vessel."—Ruskin. A likeness of Pigello, the founder, is preserved in a painting above the Sacristy door.

In the apse and on several of the piers are some freely-restored figures of Saints in fresco (14th cent.).

At the N. corner of the modernised W. front is a pulpit, from which it is said that Peter Martyr preached to the multitude against the Cathari and other heresies which then abounded in Milan. Fra Pietro did not, however, content himself with preaching, but worked out in practice what has been approvingly styled "the theory of persecution." He exercised without mercy the office of Inquisitor, and fell a victim quite as much to the fears as to the revenge of those who slew him (see Rte. 32). He was canonised only 13 years after his death, and pictures of him by the first masters abound throughout N. Italy. In the same square is his Statue on a granite column.

- S. Fedele (E. 5), the fashionable Church of Milan, built for the Jesuits by S. Carlo Borromeo, from the designs of Pellegrini in 1560. The reliefs of the front, not finished until 1834, are by Gaetano Monti and his pupils, and have considerable merit. The woodwork of the Confessionals and Sacristy is worthy of notice. In front of it is the large Palazzo Marino, now the Municipio, and on another side of the square is the Manzoni Theatre.
- S. Giorgio in Palazzo (D. 6) was founded in 750, by St. Natalis, but has been much modernised. The frescoes on the ceiling of the choir are by

S. Montalto. In the 1st chapel on the rt. is St. Jerome, by Gaudenzio Ferrari. The frescoes of the *Ecce Homo and other Passion Scenes, in the 3rd chapel rt., are by Luini.

San Giovanni in Conca (D. 6), now converted into a Protestant Vaudois Chapel. The brick 13th-cent. front is a simple gable end. The central entrance and the rose-window are good. Over it is the figure of St. John the Evangelist in a Conca or oil-caldron.

San Gottardo (open from 11 to 3) stands within the precincts of the Royal Palace. It was built on the site of the ancient Broletto, by Francesco Pecorari, of Cremona, for Azzone Visconti, Siguor of Milan in 1336. Its conspicuous brick tower, an interesting specimen of mediæval architecture, has little shafts of stone at its angles and around the bell-loft. The spire, cut to indicate scales or shingles, terminates in a globe, and a little winged figure which supports a weathercock. A portion of the original terra-cotta apse behind the choir still remains. It was when proceeding to this Church that Giovanni Maria Visconti was slain, 16th May, 1412. The diabolical ferocity of this tyrant had continued unchecked for 10 years. That his unbridled cruelty at last terminated in perfect insanity cannot be doubted. He is buried in the chapel near the altar, but his tomb was destroyed by the French, and the interior of the chapel is now entirely modernised. The exterior retains its ancient aspect.

*S. Lorenzo (C. 7), close to the Colonne di San Lorenzo, the most considerable vestige of Roman Milan. These 16 white marble Corinthian columns are of the 3rd cent. Mouldering, fire-scathed, shattered by violence, these relics contrast strangely with the bustle and vivacity of the street in which they stand. Modern antiquaries consider them as portions of the peristyle of the baths of Hercules; and the constructions

which can yet be traced in the adjoining Church seem to confirm this conclusion. The increased intercolumniation of the 8 columns on the L is an irregularity found in the nearly contemporary palace at Spalato.

The ancient Church of San Lorenzo fell down in 1573. The interior was rebuilt in some degree upon the plan of San Vitale at Ravenna, and has 8 sides, 4 being filled by lofty arches enclosing recesses or galleries. The arches which fill the intervals are smaller-the lower Doric, the higher Ionic. A Doric cornice serves as the impost to the cupola, a regular octagon, having a window in each compartment. In a chapel behind the high altar is the white marble reclining effigy erected by Gaspare Visconti to Gio. Conti in 1538. On the opposite wall is an ancient slab-tomb. At the first altar on the rt, the pictures are by Aurelio Luini. On the rt. the basilica communicates with the octagonal Chapel of St. Aquilinus, founded by Ataulphus, King of the Goths and successor of Alaric, who aspired to the glory of being the restorer, not the destroyer, of Rome. In this chapel, which, excepting the cupola, is ancient, although entirely modernised on the surface, is the remarkable *Tomb of Ataulphus (416), who married Galla Placidia, daughter of Theodosius the Great. It bears a considerable resemblance to that of his wife at Ravenna, and, like hers, is without an inscription, and of very plain workmanship. The monogram of Christ (with the descending dove over a cross), and a species of Runic knot, with two lambs, are the only ornaments. In the chapel are Christian *mosaics, of the 6th cent. On the rt., Our Lord in the midst of the Apostles-a fountain gushes from His feet as an emblem of the living waters; on the l., Shepherds and their Flocks, and the Sacrifice of Isaac. It is thought that this part of the building was one of the chambers of the ancient baths. The shrine of St. Aquilinus is a rich specimen of pietra-dura work. The entrance-door of the chapel is of the lower empire, and covered with sculpture.

S. Marco (D. E. 4) was built in 1254. The 14th-cent. Gothic facade (restored in 1876) has a good marble round-arch entrance, above which, in brick niches, are statues-the central one of St. Mark. Over the two pointed windows are some curious low-reliefs in brickwork. The interior was modernised in 1690. It contains some paintings by Lomazzo; the best is the Madonna and Infant, with saints, in the 3rd chapel rt. Over the high altar is a rich circular tabernacle in the form of a Corinthian temple. In the vestibule opening out of the rt. transept are seven mediæval monuments in marble; one of Lanfranco Septala, first general of the Augustinian Order (1243), is attributed to Balduccio of Pisa. He is represented seated teaching amidst his pupils, his recumbent statue on the urn above. Another, with good sculptures, to one of the Aliprandi family (1344), on which the heads of the principal personages have been painted and gilt; and a third with a Crucifixion, and a professor teaching. The adjoining conventual buildings belonged to the Order of St. Augus-

Sta. Maria del Carmine (D. 4, 5), originally Gothic (1446), was altered into Roman in 1660, and restored in 1835. It contains two ancient Lombard pictures, and a Madonna with SS. Roch and Sebastian in fresco, by B. Luini, 2nd chapel 1. The Chapel at the end of the rt, aisle, incrusted with marbles and gilt stucco, contains on the wall a picture by Camillo Procaccini.

Sta. Maria presso San Celso (D. 8). According to tradition, St. Ambrose, on the spot on which he found the remains of SS. Nazarus and Celsus, placed a picture of the Madonna, who, on the 30th Dec., 1483, appeared there. The miracle drew so many persons to the small Church built in

resolved to enlarge it, and this was commenced in 1491 from the plans of Bramante, or his pupil Giacomo Dolcebono. In front is a handsome square court with five arches on each side. having Corinthian capitals in bronze. The front was carried on and altered in 1572 by Martino Bassi, and completed by Galeazzo Alessi, to whom the present design is principally due. Its sculptures are remarkable. The statues of Adam and Eve, and the reliefs of the Salutation. Adoration of the Magi, and Flight into Egypt, are by Stoldo Lorenzi, a Florentine; the rest are by Annibale Fontana, a Milanese. The capitals of the pilasters in the nave are of bronze. The rich organ over the entrance has statues of prophets on each side, by Fontana, and is supported by caryatides. Statues of the Apostles stand round the 12-sided cupola. Below, on the pilasters which support the dome, is a statue of St. John the Baptist, by Fontana, and two others, by Lorenzi. The 4th space is occupied by the altar of the Virgin, on which the miraculous painting is preserved. The altar is rich in silver and gold, the sculptures by Fontana. The high altar is adorned with precious marbles. The woodwork of the stalls is by Taurini. Beyond the 1st altar rt. is the Martyrdom of SS. Nazarus and Celsus, by G. C. Procaccini. The mother of San Nazaro was Perpetua, who had received the faith from St. Peter. The roof of the nave is richly decorated with sunken and gilt circular and octagonal panels. In the rt. transept is a fine *St. Jerome kneeling before the Infant Saviour, and a predella with some small pictures, by Paris Bordone. Behind the choir are the Baptism of Christ (4th chapel), by Gaud. Ferrari; St. Jerome, in the 6th, by Calisto da Lodi; and the Conversion of St. Paul, in the 7th, by Moretto. In the l. transept, the altar is an ancient sarcophagus, which contains the relics of S. Celsus, In the 1st chapel 1. a good Madonna with SS. Roch and John Bapt. adoring the Child by Borgognone, and below it 429 by Filippo Maria, that it was a Madonna by Sassoferrato.

Close to this is the ancient Church of San Celso. (See above.)

8. M. delle Grazie (B. 5), with its Dominican Convent (1464-93), was founded by Count Gasparo Vimercati, commander-in-chief of the ducal army. Lodovico il Moro and his wife Beatrice were liberal contri-

butors to the building.

The front is a good specimen of Lombard style of brick, with ornaments of terra-cotta. The wide Gothic nave of seven bays with pointed arches, surmounted by a groined vault, is still grand. The cupola, attributed to Bramante, is covered with miserable modern chiaroscuro. In the 2nd chapel on the rt. is St. John the Baptist, attributed to Francesco d' Adda. In the 4th are some noble *frescoes by Gaudenzio Ferrari, unfortunately much injured. Three compartments, dated 1542, contain the principal events of the Passion. The vaulting of the chapel retains its paintings in their original full and vigorous tone. The Angels bearing the instruments of the Passion are very fine. denzio exerted his utmost skill in these paintings, expecting to have an order for the altar-piece, but Titian was preferred, his celebrated Saviour crowned with Thorns, now in the Louvre, having stood here. In the 5th chapel rt., a Crucifixion over the altar, and Angels on the vaulting, by Carlo di Crema; the roof of the last chapel on the rt., and the vaults of the choir, are by the school of Leonardo da Vinci. The Choir has some good intarsia work in the stalls. The high altar is a fine specimen of richly inlaid marble work. A highly decorated chapel in the l. aisle contains a good but injured fresco, probably by Zenale, with numerous portraits of the family for whom it was painted.

In the Sacristy, entered through the smaller cloisters out of the l. transept, are a series of presses (Lo Scaffale), painted by B. Luini or from his designs, with arabesques in imitation of inlaid wood (1500-1525). Gruner has

published beautiful illustrations of this painted work in chromo-lithography. Two deserted Cloisters, and the walls of the sacristy, are covered with portraits of celebrated Dominicans, and the 3rd with scenes of events in which the Order played a part, and the Glorification of St. Thomas Aquinas.

In the Refectory (9 to 3, 1 fr.; Sun. and Thurs, 12 to 3, free), entered by a gate to the W. of the Church, is the celebrated *Cenacolo, or Last Supper, of LEONARDO DA VINCI. Perhaps no one work of art has had more written about it, and none has obtained higher praise. "This picture of the Last Supper has not only been grievously injured by time, but parts are said to have been painted over again. These niceties may be left to connoisseurs-I speak of it as I felt. The copy exhibited in London some years ago, and the engraving by Morghen, are both admirable; but in the original is a power which neither of those works has attained, or even approached."-Wordsworth.

It was begun in 1493, being among the first works which Leonardo executed under the patronage of Lodovice il More. According to Vasari, Leonardo told the Duke he must leave the head of the Saviour imperfect, because he could not realise his conception of the celestial beauty it ought to possess: but this head is one of the finest portions of the whole. Leonardo employed 16 years upon the work; but he used a new process, which proved its ruin. The ground is plaster, impregnated with mastic or pitch, melted in by means of a hot iron. This ground he covered with a species of priming, composed of a mixture of white-lead and some earthy colours, which took a fine polish, but from which the oil-colour flaked off.

The materials with which the wall was built was of a very bad quality, rendering it susceptible of injury from damp. As early as 1500 the Refectory seems to have been flooded, owing to its low situation. The vicinity of the kitchen smoked the painting, which

exhibited early symptoms of decay. [Armenini, who saw it about 50 years after it was painted, said it was then half spoiled; and Scanelli, who saw it in 1642, speaking hyperbolically, observed that it was then difficult to discover the subject. In 1652 the friars, wishing to enlarge the door, cut away Christ's feet and those of some of the Apostles, and, by shaking the wall in cutting it away, brought off parts of the surface. In 1726, Belotti, an indifferent artist of much pretension, who painted the fresco over the door of the Church, persuaded the friars that he was possessed of a secret method which would entirely restore the faded painting. He concealed himself behind planks, and painted it all over. In 1770, Mazza, a wretched dauber, was employed to go over the whole of it again. The three heads, however, to the extreme rt. of the spectator escaped, in consequence of the outcry which the proceeding raised.

When Napoleon was at Milan in 1796 he visited the Refectory, and ordered that the spot should be exempted from being occupied by the military. This order was disobeyed, and the room was employed as a cavalry stable, and afterwards as a hay magazine. The door was then for some time built up, in order effectually to exclude the military. In 1800, owing to the drain being blocked up, the rain falling for 15 days, the Refectory was flooded to a considerable depth. In 1801, Bossi, secretary of the Academy, had it reopened; and in 1807 the Viceroy Eugène caused it to be repaired and drained, and everything done which might in any way tend to preserve the remains

of the painting. The late Professor Phillips, R.A., in 1825 "examined its condition with careful and minute attention, and could with difficulty find a portion of

its original surface.

"Till this time all paintings on walls had been wrought in fresco; but oil paintings, which had become known and practised in smaller works, better suited Da Vinei's mode of proceeding,

as it admits of retouching or repainting: and, unfortunately, he adopted it here. At the present time, little or nothing, it may be said, remains of Leonardo, save the composition, and

the forms generally.

"Of the heads, there is not one untouched, and many are totally ruined. Fortunately, that of the Saviour is the most pure, being but faintly retouched; and it presents even yet a most perfeet image of that divine character."

-Phillips' Lectures.

"That part which is to the righthand of the large dish, under the figure of our Saviour, including an orange, a glass of wine, a portion of two loaves, and a large piece of the tablecloth just about and under these objects, are, in my opinion, the only part of this great work which have been untouched. These parts have all the beauty of finish to be found in Da Vinci's oil pictures."-J. C. H.

"The figure of Christ forms the centre; He sits in a tranquil attitude, a little apart from the others; the disciples are ranged three and three together, and they form two separate groups on each side of the Saviour. These four groups in their general treatment indicate a certain correspondence of emotion and a harmony in movement, united, however, with the greatest variety in gesture and in the expression of the heads."-Kugler.

The figures of the Apostles are thus placed :- The standing figure to the extreme left of the spectator is St. Bartholomew; then St. James the Less, St. Andrew, Judas, St. Peter. St. John. To the rt., St. Thomas (with the forefinger raised), St. James the Greater, St. Philip, St. Matthew. St. Thaddeus, St. Simon. "The wellknown words of Christ, 'One of you shall betray me,' have caused the liveliest emotion, The two groups to the left of Christ are full of impassioned excitement, the figures in the first turning to the Saviour, those in the second speaking to each other; horror, astonishment, suspicion, doubt, alternate in the various expressions. On the other hand, stillness, low whispers, indirect observation, are the prevailing expressions in the groups on the right. In the middle of the first group sits the betrayer, a cunning sharp profile; he looks up hastily to Christ, as if speaking the words, 'Master, is it I?' while, true to the scriptural account, his left hand and Christ's right hand approach, as if unconsciously, the dish that stands between them."-Kugler.

At the opposite end of the Refectory is a very large and well preserved fresco of the Crucifixion by Montorfano (1495). It contains a great number of figures grouped

without any confusion.

S. M. della Passione (G. 6) was built in 1485. The fine cupola (160 ft. high) was raised in 1530, from the design of Solari. The front (1692) is heavy and overloaded: upon it are fine high-reliefs of the Scourging, Crowning with Thorns, and En-tombment. The nave has eight chapels in each aisle. In the 6th chapel rt. is a picture attributed to Luini - Christ among the Doctors. Opposite is a Flagellation, by Cam. Procaccini. In the rt. transept is a Crucifixion, by G. Campi; the roof above it is painted in fresco, by his brother Antonio: near this is the *tomb of two of the Biraghi family, founders of the Church - Daniel, Bishop of Mytilene, on the urn above, Francis below, by Andrea Fusina (1495), an almost unknown Lombard artist. Cicognara says, "Its general proportions, the grace of its ornaments, the beauty of the several parts, are all in the best taste and utmost elegance." 6th chapel l., Christ going to Calvary-school of L. da Vinci. In the l. transept is a *Last Supper by Gaudenzio Ferrari, and Christ in the Garden, by Salmeggia. The Flagellation, Resurrection, and the long pictures on the pilasters of the high altar are also by him. Much expense has been bestowed upon the high altar; the ciborium is of pietra dura; and behind it is a Deposition, almost a miniature, upon marble, by Camillo Procaccini. In the apse is a *Pietà, by B. Luini. The doors of the organ | Virgin, with numerous figures, round

are painted in chiaroscuro by Crespi and Carlo Urbino. By Crespi also are the small pictures of the Four Doctors of the Church, and the Passion scenes on the great pillars. The fine Sacristy has ceiling paintings of saints and prelates of the Order by Borgognone,

The adjoining Convent of Passionists has, since 1808, been occupied by the Conservatorio di Musica, the most celebrated training-school in Italy for

theatrical music.

*San Maurizio, or the Monastero Maggiore (C. 5, 6), so called on account of its rich endowments as well as the numerous privileges bestowed upon it by King Desiderins and the Emperor Otho, is said to stand upon the site of a temple of Jupiter, and to have been one of the three buildings exempted by Barbarossa from the general destruction of Milan. Of the building of that early period, however, few traces remain, except in the two towers, the one round, the other square (used as prisons for some of the Lombard martyrs), which are embellished with some coarse paintings and niches. A fragment of Roman wall was discovered in the monastery. The present construction is chiefly the work of Dolcebuono (1497-1506), a pupil of Bramante; the front is by Perovono (1565). The interior is divided into two parts by a screen reaching to the height of the upper cornice. The half which serves for public worship is arranged in the same manner as the inner church, which belonged exclusively to the monastery. Great elegance of proportion is displayed in a series of galleries, forming a kind of triforium above a row of small chapels. The partition screen is painted in fresco by Luini. In the two lower compartments on each side of the high altar are female saints, with angels bearing torches between; above in lunettes are kneeling portraits of the founders with their patron saints, and, still higher up, the martyrdom of St. Maurice and St. Sigismund. Between the latter the Assumption of the her empty tomb. The 1st chapel rt. is painted by Gnocchi; the 2nd has SS. Roch, Lawrence, and George, and Putti on each side of the modern barbarous altar, with bunches of fruit attributed to Luini; the *3rd chapel is entirely painted by Luini, representing Christ bound to the column between St. Catharine and St. Stephen, and the founder of the chapel kneeling before the former; on the side walls her Martyrdom, and on the vaults angels bearing the instruments of the Passion. In the 2nd chapel l. is St. Stephen, by Aurelio Luini; in the 3rd, the Birth and Martyrdom of St. John the Baptist, with the Baptism in the Jordan, by the same painter; and in the 4th, a Descent from the Cross, by pupils of B. Luini. The choir is entered by a door l. of the The lower part of the high altar. screen has been converted into a chapel; in the lunettes are *paintings of Christ mocked, His Crucifixion, and Deposition; and on the side walls, our Saviour in the Garden, with the sleeping Apostles, through which a door has been barbarously cut, and the Resurrection, almost invisibleadmirable works of B. Luini; the Almighty with the Evangelists, and Angels singing, are by Borgognone, as also the beautiful half-figures in the gallery that runs round the church. The lunettes on the upper part of the screen have the Last Supper, Baptism in the Jordan, and Resurrection, all The gallery is seen with difficulty. covered with beautiful arabesques and paintings.

San Nazaro (E. 7), a basilica founded by St. Ambrose (A.D. 382), and dedicated to the Apostles, was burnt in 1075, rebuilt, and afterwards enlarged by San Carlo, and furnished with its two principal chapels in 1653.

The vestibule is the sepulchral CHAPEL OF THE TRIVULZI, by Girolamo della Porta, and contains eight sarcophagi with figures as large as life, in the armour and costume of the times.—Antonio (1454), the father of the great Trivulzio, who, upon the

death of the last Sforza, turned the dubious scale in favour of the Visconti.—The great Gian Giacomo (1518), Marquis of Vigevano, his laurelcrowned head pillowed upon his corslet, with the inscription "Johannes Jacobus Magnus Trivultius, Antonii filius, qui nunquam quievit quiescit, tace." This was the Trivulzio who, banished from Milan, returned at the head of the French army, and was the main cause of the ruin of his country. Those who had profited by his treason respected him not: the old warrior died broken-hearted, at the age of 80, and was buried in France. He was the founder of the chapel, as appears from an inscription yet remaining.--The two wives of the Marquis, Margherita Colleoni (1488), and Beatrice d'Avalos, sister of the Marquis of Pescara.-Gian Niccolò (1512), the son of the Marquis; as zealous as his father in the interests of France.-Paola Gonzaga, his wife; Ippolita, Luigi, and Margherita-maiden, boy and infant, his children, all lying side by side; and, lastly, Gian Francesco (1573), his son, who served both Francis L and Charles V., changing sides as was most convenient.

The Church, in the form of a Greek cross, is said to have been designed by The first chapel on the Bramante. rt. has a small but beautiful stained glass window, said to have been designed by Lucas van Leyden. In the rt. transept there is a Presentation by an unknown painter, with some lovely faces. A very remarkable *fresco in six compartments, representing scenes in the life of St. Catharine, in an oratory, opening out of the N. transept, was executed by Bernardino Lanini in 1546. In the principal compartment on the rt. he has introduced his portrait between those of Gaudenzio Ferrari and Della Cerva. In the same Chapel is a curious gilded wooden group of the Adoration of the Magi. and opposite the door a good window.

8. Paolo (D. 7) has a row of Corinthian pilasters above Doric half columns, projecting from the wall, designed by Alessi, The front has a relief over the door of the Conversion of St. Paul, and two long perpendicular compartments with emblems, beautifully executed. The interior is divided transversely by a screen, as at S. Maurizio, rising as high as the cornice, the further part having been occupied by Augustinian nuns called the Angeliche.

San Pietro in Gessate (F. 6) is so called from the Gessate family, who here founded a convent for the order of the Umiliati. The interior has five pointed arches supported by monolith columns of grey granite. The groined roof preserves its Gothic style unaltered. The Choir dates from 1640. In the 3rd chapel on the rt, is a Madonna from Luini's school. In the 4th D. Crespi painted the S. Mauro, to whom persons afflicted with sciatica perform pilgrimages. The actions of the saint on the side walls are by Moncalvo. The 15th-cent. frescoes in the 2nd chapel on the l., representing the Marriage and Death of the Virgin, are attributed to B. Zenale and B. da Treviglio. In this chapel is an Adoration of the Magi, signed "Caravag. pinx. 1609," the year of the painter's death. Two of the Kings seem to be portraits. At the altar of the 3rd chapel on I., a Madonna, in the centre of an Ancona, is by Bramantino or Some 15th-cent. Vincenzio Foppa. frescoes attributed to Zenale or Bernardo da Treviglio have been discovered in the l. transept. Near the high altar is the recumbent effigy of Senator Grifo (1493), with drapery of The monastery was red marble. erected in 1509, and is in the style of Bramante: it has two cloisters, with Doric columns, and arches with a frieze of brick. It is now used as an Orphan Asylum.

San Satiro (D. 6), nearly surrounded by houses, a very graceful building by Bramantino, was originally built by Archbishop Anspertus in the 9th cent. to the memory of St. Satyrus, brother to St. Ambrose. All that remains of this date is the chapel in the l. transept, with four larger and several smaller

columns of different materials and dimensions, taken from earlier buildings. The present Church was built in 1477-1523. The front was restored in 1871. It was intended to be in the form of a Latin cross; but, from the space being occupied by the adjoining street, the choir is wanting, and its place is supplied by an illusive perspective painted on the wall. This painting is as old as the Church, but has been retouched. At the altar two angels in white marble support the corners, and above are two figures in terra-cotta, glazed white. Over the altar of the l. transept is a Pietà (curtained) in coloured terra-cotta, by Caradosso. Opening out of the Sacristy, on the rt., is an elegant octagonal *Baptistery, by Bramante, restored in 1857. It has an arcaded gallery, and eight circular lights in the cupola. The beautiful reliefs, arabesques, and sculptures, in bronzed stucco, are by Caradosso.

San Sepolero (D. 6) retains its ancient towers of the 11th cent.; the rest is modern. Over the door is a Pietà in fresco by Bramantino, but it is so shut up in glass and grating that it is difficult to examine it. In the rt. transept are some figures larger than life in coloured terra-cotta, representing Pilate and the Crowning with Thorns, and in the l. transept the Washing of Feet. At the altar are saints and angels, in white and glazed earthen-ware. In the sacristy is a picture by Gian Pedrini. This Church belonged to the Oblati, a body of priests founded by San Carlo, in order that they might, by stricter lives and more exemplary performance of their duties, check the Protestant Reformation. Near the door is the statue of Card. Federigo Borromeo, by Corti, a good modern work. It represents the founder of the museum and library, one of the great benefactors of Milan.

S. Simpliciano (D. 4). St. Ambrose erected a chapel here, and S. Simplicianus deposited in it the bodies of Sisinius, Martirius, and Alexander. The Milanese, when they defeated

Barbarossa at Legnano, believed that | they were assisted by these martyrs. and that three doves, flying from their altar, perched upon the mast of the Caraccio. In consequence of this a fine Lombard Church was built, which, having been modernised in 1582, was restored in 1871. On the vault of the choir is a Coronation of the Virgin in fresco, by Borgognone, a remarkable work for the simplicity and grace of the figures, but much injured. The rest of the interior has been completely modernised. Over the high altar is a good tabernacle, with a statue of the patron saint.

S. Stefano in Broglio (E. F. 6), a very ancient basilica, rebuilt by Abp. Visconti, the successor of San Carlo, completed by Card. Federigo Borromeo, and judiciously restored in 1829. Near the entrance, on the pavement of the Nave, is a small oblong grating bearing the Scourge and pastoral staff of St. Ambrose, and a circle, supposed to indicate the spot where Galeazzo Maria Sforza was slain on Dec. 26, 1476, by three young Milanese noblemen, Visconti, Lampugnani, and Olgiati.

San Vittore al Corpo (B. 6). According to the tradition, an early convert, the Senator Oldanus, had two sons, Portius and Faustus; the latter built the basilica which was incorporated afterwards in the Ambrosian Cathedral. The former built this Church. from him called Basilica Porziana. It was the scene of the Emperor Theodosius' repulse by St. Ambrose, and of the introduction of the canto alterno of the Ambrosian rite. It was rebuilt in 1560 by the Olivetans, from the designs of Alessi. The interior is splendid. The vaulting is divided into compartments of raised work. foliage and figures, within which are paintings of saints, martyrs, and angels. St. John and St. Luke, in the cupola, were painted by D. Crespi; the other Evangelists and the Sibyls are by Moncalvo. The paintings in the choir are by Salmeggia-St. Ber-N. Italy.

on horseback, the horse leaping forward with much effect. On the site of this Church St. Victor suffered martyrdom. He was a soldier in the army of the Emperor Maximinian, by whose command he was tortured and beheaded, A.D. 303. Another painting by Salmeggia represents Sta. Francesca Romana with her angel. In the 6th Chapel on the rt., with black marble columns, are sepulchres of the Arese family. The walnut-wood stalls of the choir carvings represent events in the life of St. Benedict (17th cent.). The Sacristy is a fine room, with good wood carvings and several pictures, of which the best is the Martyrdom of St. Victor, by Camillo Procaccini.

PUBLIC BUILDINGS.

THE ROYAL PALACE (Palazzo della Reals Corte) is entered from the street of the same name, which runs due S. from the rt. transept of the Cathedral. (Visible from 10 to 4.) It stands on the site of a great building erected by Azzo Visconti about 1330, which in its time was one of the finest palaces in Italy. Giotto decorated it with paintings. After several partial demolitions it was entirely removed towards the close of the last cent, except the Church of San Gottardo, which stood within it. The present building, erected in 1771, was the residence of the viceroys under the Austrian rule, and of Eugene Beauharnais under Napoleon I. It contains many modern frescoes. The show parts of the palace worthy of mention are the following:-Saloon: Night and Morning, by Martin Knoller, a Tyrolese. Salle-à-manger : ceiling, the Four Seasons, by Traballesi. Small Dining Room: a very elegant cabinet, with medallions in chiar-oscuro. Sala di Presentazione: ceiling by Appiani and Hayez-Jupiter and Mercury. Sala di Udienza: ceiling by Appiani—History inscribing the deeds of Napoleon upon the shield of Minerva; in the angles the quarters of the globe. Royal Throne Room: nard, and St. Victor the patron saint, | by Appiani-the Apotheosis of Napoleon, he being represented as Jupiter upon an eagle. Present Throne Room: Marriage of Napoleon and Maria Louisa, by Hayez. Ball Room ! the Coronation of the Emp. Ferdinand as King of the Lombardo-Venetian kingdom, also by Hayez. The Great Ball Room is a splendid old-fashioned apartment. Its principal feature is a gallery supported by caryatides, executed by Calani, an artist from Parma. They are cleverly varied. Small Ball Room, a hall supported by ranges of columns, is lighted by 3000 candles, and contains one of Canova's busts of the first Napoleon.

The Villa Reale (F. 4), facing the Giardini Pubblici, was built by Leopold Pollak in 1793 for General Belgiojoso. It afterwards came into the hands of the Government, and is now a Royal residence. It contains, amongst other works of art, frescoes of Luini transferred to panel, and brought from the Casale della Pelucca, near Monza.

The Arcivescovado, or Archbishop's Palace, at the S.E. corner of the Cathedral, was re-erected under Carlo Borromeo in 1570 by Pellegrini. It can be visited between 11 and 3, and contains a collection of paintings bequeathed to the see by Cardinal Monti, and increased by his successors, some of which have been transferred to the Brera Gallery. Entrance from the E. side. Cross the Court, ascend two flights of stairs, and ring at a door on the left. The best pictures are :- Bordone, Virgin and Child, with SS. Joseph, Ambrose, and the donor. - Campi, Descent from the Cross .- Guercino, small Beheading of St. John, and Judith, both on slate. - Gian Pedrini, small Virgin and Child .- Procaccini, Raising of Lazarus, in grisaille.- Titian (attributed), Sketch of a man's head, and small portrait of Julius II.

The Palazzo del Broletto (D. 5), an extensive building with two Courts and colonnades, was built for the celebrated Count Carmagnola in 1415, and now contains Public Offices.

The Palazzo degli Archivi is the large square building on arches which stands in the Piazza de' Mercanti (D. 6). The upper portion serves as a depository for the Notarial archives of the city, while the arched space below, restored and enclosed in glass (1854), serves as the general rendezyous of the mercantile community. This building was the Palazzo della Ragione, where in earlier times, the magistrates of the commonwealth of Milan assembled, and where the ducal courts of justice sat in after times. It was begun in 1228 by the Podesta Aliprandi, and completed in 1233 by his successor, Oldrado Grosso di Tresseno, who is represented on the S. side in full armour, mounted on his steed. The inscription recounts his good and doughty deeds in extirpating heresy:-

Qui sollum struxit, Catharos ut debuit uxit.

The Cathari here mentioned were Manichæan sectaries, whose name, corrupted into Gazzari, was transformed by the Germans into Ketzer. The last word should be ussit; but the author of the inscription took the poetical licence of altering it into uxit, in order to rhyme. On the archivolt of the second arch on the N. side is a mysterious figure, which belonged to a much older structure, and was thus preserved in the 13th cent., out of respect for its then remote antiquity. It is that of the half-fleeced or halffleecy sow, by whose augury Mediolanum was founded, and from which the city is supposed to derive its name (In medio lanæ). Belovesus the Gaul was guided to place his settlement, just as the sow and thirty young pigs settled the site of Alba.

The Loggia degli Osii, on the S. side of the square, is so called from the family who defrayed much of the expense of the structure, which was begun in 1316. From the balcony, or ringhiera in front, the assent of the citizens was asked by the Podesta to the acts of Government, and the sentences passed upon criminals were proclaimed: the shields on it are of

the Visconti Sforza. A row of armorial bearings on either side decorate the façade, being those of the quarters of the city. The architecture is Italian Gothic, in black and white marble. The adjoining Renaissance building is the ancient Scuola Palatina, now converted into an office for mortgage deeds; in front of it are statues of Ausonius and of St. Augustine; it formerly belonged to the doctors of civil law. On the opposite side of the Piazza is the old

Palazzo della Città, or, Town Hall, built by Pius IV. about 1564. The interior has some tolerable paintings of the 17th cent. The statue of St. Ambrose, standing before it, occupies the place of that of Philip II. of Spain, which was converted into Brutus in 1797, and destroyed during the riots of 1813. The lower part of one of the wings has been fitted up as the Borsa or Exchange. It contains a monument to Cavour, with a good bust, raised by the merchants of Milan. In the other wing is the Central Telegraph Office. The clock tower was erected by Napoleone della Torre in 1272, and restored in 1873.

Palasso del Municipio, or Pal. Marino (E. 5), in front of the Scala Theatre, built towards 1560 for the Genosee Marino, by Galeazzo Alessi. The front towards the Church of S. Fedele, and the Court, are remarkable. The Council Chamber was restored by Colla in 1872.

At the corner of the Piazza della Scala is the Banoa Nasionale, and further N., in the Via Monte di Pieta, the Cassa di Risparmio or Savings Bank, a handsome building, by Balzaretti (1871). The Palazzo Bagatti-Valecohi, a very interesting reproduction of an ancient building, is in the Via Meravigli (D. 5).

PICTURE GALLERIES .- MUSEUMS.

**BRERA (D. 4). The Palazzo delle Scienze e delle Arti was built in the 12th cent. on the "Brera," or meadow land outside the city, for the order of the Umiliati, some of the principal members of which having conspired against the life of San Carlo Borromeo, it was suppressed in 1571, and served as a College of Jesuits until 1772. The present very extensive buildings. erected in 1651, contain a Chapel, the apartments occupied by the "Reale Accademia," the Schools of various branches of the fine arts, apartments for the "Reale Istituto delle Scienze," a Gallery of Paintings, or Pinacoteca, the Library, a rich Collection of medals and coins, Chinese MSS., &c. On the ground-floor is a Gallery of Sculptures and Antiquities, and adjacent a small Botanic Garden.

In the great court have been erected Statues of Verri, the political economist, by Fraccaroli; of Cavallieri, the mathematician, by Labus; of the Marquis Cagnola, the architect, by Cacciatori; of Grossi, the historical novelist, by Vela; and of Count Castiglione, an eminent orientalist, by A bronze Statue of the first Napoleon, cast in 1810, from the designs of Canova, and intended for the Arco della Pace, stands in the centre of the court. In the Piazzetta to the S. is a large Statue of Francesco Hayez (1890). On the stairs leading to the Library are busts of Oriani the astronomer and others, and statues of the jurist Beccaria (1794). by Marchesi, and of the rhetorician Parini, by G. Monti; and in the corridor on the upper floor, which runs round three sides of the building, busts of Monti, Manzoni, and other Milanese celebrities. Out of the S.E. corner of the upper corridor opens

The Pinacoteca (open daily, 9 to 3 in winter, and until 4 in summer; admission, 1 fr.; Sundays and holidays 12 to 3, gratis; catalogue 1 fr. 50 c.). It contains nearly 600 paintings, and occupies 24 rooms.

The following alphabetical list is intended as a selection of the best works for the assistance of travellers whose time is limited. The Artstunent, who proposes to devote some days to an examination of the paintings, will

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Catalogue.

The stranger's attention is particularly invited to the works of the North Italian School, especially Luini. The most celebrated picture here is the "Sposalizio" of Raffael. The very important Frescoes by early Lombard masters are in the Corridor near the entrance. Some of them have been sawn from their places, and others transferred to canvas. The following are most worthy of notice :-

B. Luini, The Madonna and Children-The Virgin and St. Joseph-St. Anna and the Presentation of the Virgin - Angels - Man's profile -*Madonna enthroned, with S. Antonio Abate, St. Barbara, and a little angel (1521)-*S. Catarina borne to the tomb by angels-Meeting of St. Anna

and St. Joachim.

Bramantino (Suardi), Madonna, Child, and two angels—Sacrifice to the god Pan (No. 57), here attributed to Luini.

School of Bramantino, Madonna,

Child, and a nun.

Gaudenzio Ferrari, Adoration of the

Magi-St. Anna.

Borgognone, Virgin and Child, with two angels.

OIL PAINTINGS.

Albani: 326. Dance of Cupids.

Bellini (Gentile):

168. *St. Mark preaching at Alexandria in Egypt: remarkable for its size, as well as for the variety of figures and costume; in the background a large edifice in the style of a Mosque at Constantinople. The camels and camelopard are reminiscent of the painter's journey in the East. "Begun in 1506, and completed after Gentile's death of his brother Giovanni. In the crowd of listeners may be distinguished the elder (Gentile) clothed in gold brocade; the younger (Giovanni) opposite in a crimson robe."-K.

Bellini (Giovanni):

284. *Pietà, "a work of profound | the last on gold ground.

doubtless provide himself with a | and touching feeling, with a passionate and truthful expression of grief in the head of the Virgin, which has never been exceeded in Italian art."-K.

261. Virgin and Child. 297. *Virgin with the Infant in a landscape (1510).

Bellotti (Canaletto's pupil):

352. Landscape.

Boccaccino da Cremona (1532):

426. Virgin and Child in glory; SS. Jerome, Bartholomew, John Bapt., and a Carmelite below.

Bonifazio Veneziano: 214. *Supper at Emmaus.

Bonifazio Veronese:

209. *The Finding of Moses, an excellent specimen of the master, and a curious example of the Venetian manner of treating a sacred story. Ladies and cavaliers, with pages, dwarfs, dogs and monkeys, picnicing, playing on instruments, and love-making in a garden.

Bordone (Paris):

241. St. Dominic presented to the Saviour by the Virgin.

212. Baptism of Christ. Borgognone (1522):

66. St. Roch.

75. *Assumption and Coronation of the Virgin; below are the Apostles, with SS. Ambrose, Augustine, and others.

Campi (Guilio):

224. The Virgin adoring the Infant, with St. Francis and other Saints.

Carpaccio:

288. St. Stephen disputing with the

307. Presentation of the Virgin. The Betrothal of the Virgin.

St. Stephen.

Cima da Conegliano:

191. SS. Peter Martyr, Nicholas, Augustine, and an angel tuning his lute, "noticeable for the great beauty of the landscape and the fine modelling

of the heads."—K.
*SS. Peter, John Baptist, Paul, and

a little angel.

289. St. Luke, the Virgin, SS. John

Baptist, and Mark.

286. SS. Jerome, Nicholas of Tolentino, Ursula, and another saint. Both

303. S. Giustina, a Pope, and a Bishop.

Corradini (Fra Carnevali):

187. *Virgin and Child, with portrait of Federigo da Montefeltro, Duke of Urbino, in profile, kneeling. [Partly by Pietro della Francesca, or at any rate executed in his studio. "The head of the kneeling Duke has been entirely repainted."-K.]

Costa (Lorenzo):

Adoration of the Magi (1479).

Orivelli (Carlo):

283. Virgin and Child, with SS. Peter, Dominic, Geminiano and Peter the Dominican.

294, 295. Groups of Saints.

193. Virgin and Child enthroned.

Domenichino:

Virgin and Child enthroned, with SS. John Evan., Petronius and angels. Dosso Dossi:

333. St. Sebastian tied to a tree; "finely modelled and coloured."—K.

Ferrari (Gaudensio):

107. Martyrdom of St. Catharine-"pompous, and not pleasing, except in the princpial figure."-Cic.

Foppa: 76-80. Five single figures of Saints. 81. Virgin and Child, with Angels. 71. St. Sebastian (fresco), finely coloured, original, and powerful.

*Francia (Francesco):

334. Annunciation in a Landscape. Francia (Giac.):

175. Madonna and Saints.

Fyt (Jan):

370. Dead Game and two Cats (1650).

Garofalo:

Deposition from the Cross (1527).

Gentile da Fabriano: 159. Coronation of the Virgin, on gold ground, signed, but very

poor.—K. 274, 379. SS. Jerome and Dominic, single figures.

Giotto (doubtful):

272. *Virgin and Child, part of a triptych. The wings are at Bologna. Guercino:

457. SS. Clara and Catharine.

465. The Virgin, SS. Joseph and

331. *Abraham, Sarah, Hagar, and

Ishmael; a picture much admired by Lord Byron.

Lanini (Bernardino):

109. Virgin and Child, with SS. Martha, Joseph, and others.

Leonardo da Vinci:

267. *Head of our Lord, a design in black and red chalks, believed to be a study for the head in the celebrated Cenacolo, much retouched.

Liberale :

315. St. Sebastian, with an interesting architectural background, "one of his best works."-K.

 $oldsymbol{Lorense}$ o $oldsymbol{Lotto}$:

244. Pietà.

253, 254, 255. Three fine portraits.

Luca Longhi:

479. Virgin and Child, with SS. Paul, Anthony of Padua, and a little angel.

Luini (B.):

265. *Virgin and Child, in front of a trellis of leaves and flowers.

Mantegna (Andrea):

264. *Ancona, in 12 compartments; St. Luke writing in the centre; beside him, SS. Benedict, Prosdocimo, Giustina, and Scolastica. Above, four Saints (half length), and Christ bewailed by the Virgin and St. John (1454).

273. Pietà; in distemper; singular and forcible effect of foreshortening, executed with great power.

Virgin and Child, with Cherubs.

Marco da Oggiono :

99. Virgin and Child, with SS. John Bapt. and Paul.

Martini da Udine (Giovanni):

173. St. Ursula and her Virgins; interesting for the relief (1507).

Mazzola (Filippo):

182. Excellent portrait of a man with red hair.

Montagna :

167. Virgin and Child, with 251, SS. Andrew, Sigismund, King of Burgundy, Ursula, Monica, and three angels (1499). "One of his finest works-all very dignified and noble figures."-K.

Moretto:

206. *Madonna and Child, with SS. Jerome, Antonio Abate, and Francia. 259. SS. Clara and Catharine.

251. St. Jerome and an Apostle. 235. St. Francis of Assisi.

239. *The Assumption. Morone (Francesco):

296. Virgin and Child, with SS. Nicholas and Zeno (1532).

Moroni (Giov. Battista):

214. Portrait of Antonio Navagero, podestà of Bergamo (1565).

Oggiono:

Reduced copy of Leonardo's Cenacolo.

Niccolò da Foligno:

Virgin and Child, with Angels (1465); "an example of his tender manner, without exaggeration or grotesqueness."-K.

Palma Vecchio:

172. Adoration of the Kings, with St. Helena; "probably his last work, finished by his imitator Cariani."—K.

Palmezzano (Marco):

185. Virgin and Child, with SS. John Baptist, Peter, Dominic, and Mary Magdalene (1493).

178. Coronation of the Virgin, with SS. Benedict and Francis, kneeling.

Pietro da Cortona:

402. Madonna and Child, with four Saints (signed).

Poussin (Gaspar):

401. A landscape, with the young Baptist.

Previtali:

304. Transfiguration, with a good landscape.

Raphael:

266. Sketch, in sepia, of a group of Archers, on paper. At the bottom is written, probably by Raphael, the name of Michello Angelo Bonarota. This is thought to be the original sketch for the fresco now in the

Borghese Gallery at Rome.

270. *The "Sposalizio," or Marriage of the Virgin, painted for the Church of S. Francesco, at Città di Castello. It is in the artist's early style, and is little more than a copy of a picture by his master Perugino, now in the Museum of Caen; but in it "Raphael goes far beyond the composition of his school: the most perfect symmetry is picturesquely relieved by the most beautiful contrasts."-Cic. Signed, RAPHAEL URBINAS, MDIIII., on the frieze of the circular temple in the background. Behind Mary is a group of the virgins of the Temple; near Joseph are the suitors, all portraits, one of whom breaks his barren wand -that which Joseph holds in his hand has blossomed into a flower, which, according to the legend, was the sign that he was the chosen one. lovely painting has been much improved by removing the old varnish; many fine details, both of design and colouring, concealed by years of neglect, have been brought out, some of which escaped Longhi in his celebrated engraving of it, especially the delicate landscape in the background, which may also have been a little over-restored.

Rembrandt:

449. Lady's portrait in his early manner (1632).

Reni (Guido):

324. St. Paul reproving St. Peter. Rondinelli:

177. St. John the Evangelist appearing to Galla Placidia.

Rosa (Salvator):

391. A forest, with St. Paul the hermit.

Santi (Giovanni):

188. Annunciation, interesting as a work of Raphael's father; "of his early time, harsh in drawing and colour, and of no great merit."-K.

Sassoferrato:

415. Virgin and Child.

Savoldo:

234. *Virgin and Child with SS. Peter, Paul, Jerome, and Dominicthe masterpiece of this rare painter.

Sesto (Cesare da): 263. Virgin and Child.

Solari (Andrea) da Milano:

280. Man's portrait; admirable. 106. Virgin and Child, SS. Joseph,

Jerome, and two cherubim (1495).

Signorelli (Luca): 262. Scourging of Christ.

Stefano da Ferrara: 179. Virgin and Child, with four Saints, "one of the best old Ferrarese pictures existing."-Cic. "His only known work."-K.

Tintoretto: 217. Pietà. 230. SS. Helena, Macario, Andrew, Barbara, and two worshippers; "one of his best works."—K.

Titian :

248. St. Jerome in the Desert; "a specimen of grandeur in a single figure; one of the maturest efforts of his brush, where the splendid treatment of the wild landscape, in which the half-nude old man is the solitary habitant, has a solemn weirdness of effect unequalled in Art."—K.

Vandyck:

442. Virgin and Child, with St. Anthony of Padua.

446. Portrait of a young lady in black.

Veronese (Paolo):

220. Adoration of the Magi, with the Four Latin Fathers on the wings.

227. *SS. Antonio Abate, Cornelius as Pope, and Cipriano, with a page and an acolyte; "a picture of peculiar splendour and originality."—K.

213. *Supper in the house of the

Pharisee.

Marriage at Cana.

Vivarini:

162. Virgin and Child, with six Saints, and an Abbot praying.

Viti (Timoteo):

10. *Virgin and Child between SS. Crescentius and Vitalis, in tempera, damaged, but most interesting; long ascribed to Raffael, who was, however, only twelve years old when this picture was painted (1495).

Zenale (Bernardo):

87. Virgin and Child, with the four Doctors of the Church. Duke Lodovico il Moro, his wife Beatrice, and their children are introduced into this interesting old picture. [By Bernardino dei Conti, "a grand and imposing work."—K.]

The pretty Statue of the Leggitrics, or Reading Girl, by Magni, is a replica of that so much admired at the London Exhibition in 1862. In the same room is a good Ishmael.

A series of halls surround the outer portico, and contain casts of ancient and modern statues, the prize groups, and paintings, crowned by the Academy of Fine Arts; some cartoons by

Guido, Ag. Caracci, Donato Oreti; and some modern portraits, including Marino Faliero, Cavour, Rossini, and Manzoni, by Hayez, and a landscape by the late Massimo d'Azeglio. A monument to Longhi, the engraver, and another to Appiani, with his bust.

At the end of the 20th room is Canova's bust of a Vestal; beside it the Three Graces in relief, by Thorwaldsen. 21st room, Bertini's statue of a Writing Girl, with some modern pictures.

In the 24th room is Marchesi's bust of Leonardo da Vinci. Also a collection of studies of animals and groups of peasants, by Francesco Londonio, (18th cent.), presented to the gallery

by his grand-nephew.

The Galleria Oggioni, opening from the vestibule, contains a collection of second-rate pictures, bequeathed by a person of that name. The best are a Coronation of the Virgin, with Six Saints, and a Dead Christ in the lunette above, by C. Crivelli (1493); a good fresco of the Virgin and Child, with St. Elizabeth, and a small Virgin and Child, by B. Luini; and a small Madonna, by Garofalo.

The Museo Archeologico, a collection of Milanese antiquities, on the ground-floor, is open daily from 12 to 3, 50 c.; Sundays free. The most remarkable objects are—(A) the tomb of Bernabo Visconti, surmounted by his equestrian statue, brought from the Church of S. Giovanni in Conca, where it was erected by himself during his lifetime, in 1370. He is in full armour, and the figure is evidently a portrait of this prince, whose cruelty was such as to convey the idea that he was insane. He inflicted tortures and horrible deaths upon his subjects, and kept upwards of 5000 hounds, which were quartered upon the richest citizens, who were bound to board and lodge them, on penalty of imprisonment, or confiscation of property. Bernabò was dethroned by his nephew Gian Galeazzo, in 1385. On the sides of the urn, which is that Regina della Scala, of his wife, are rude reliefs of the Crucifixion,

Pietà with Saints, the Coronation of the Virgin, and Evangelists; at the corners, the four Doctors of the Church -all attributed to Bonino da Campione. Many fragments of sculpture and architecture from ruined churches and monasteries; Roman remains, including an altar with paintings upon it, said to have been found near San Lorenzo. The recumbent *Statue of Gaston de Foix, Governor of Milan, killed at the battle of Ravenna in 1512. This fragment of his magnificent monument, the masterpiece of Bambaja, was erected by Louis XII. and François I., when in possession of Milan in the 16th cent. It stood in the Church of Sta. Marta, attached to an Augustinian monastery. monument was considerably advanced in 1522, when, Francesco Sforza regaining his dominions, the work was suspended; and the church being afterwards pulled down, it was broken up and the portions dispersed. Other fragments are to be met with in different collections; some in that of the Marchese Trivulzi, at the Biblioteca Ambrosiana, in the Villa of Marchese Busca at Castelazza, and, with the drawing of it attributed to Leonardo da Vinci, in the South Kensington Museum. Another fine monument by Bambaja is that of Lancino Curzio, the poet (1513). The fine mediæval doorway of a house in the Via dei Bossi, by Michelozzi, curious for its sculptures, the Sforza arms, and the portraits of Francesco and his wife Bona Visconti. In a corner is the richly-decorated tomb of Bagaroto, Bishop of Piacenza, by Andrea Fusina (1517). Latin inscriptions of various kinds. Several Egyptian and Byzantine sculptures. The bell of the Commune of Milan, taken from the tower of the Piazza dei Mercanti, with the date 1352. Collection of antique terra-cotta, mediæval frescoes, specimens of Urbino majolica, ivories, &c., and a colossal bust of the first Napoleon, wearing the Iron Crown.

The Library, open to the public, between 9 and 4, with above 300,000 vols., is better adapted for general

study than the Ambrosian, as far as printed books are concerned. The collection of MSS, is not large, but curious. It contains a great number of chronicles and other materials for Venetian history, which were brought here during the French occupation. and which have not been sent back to Venice. Amongst them is a copy of the celebrated 'Libro d'Oro,' which the republicans burnt in honour of liberty. Amongst the show volumes are the magnificently illuminated choir-books of the Certosa at Pavia. There is also here a valuable collection of coins and medals, consisting of more than 50,000 specimens.

The Observatory, or Specola di Brera, was founded in 1762, under the direction of the Jesuit astronomer Boscovich. There is a Meteorological Section, and observations made are published daily in the Perseveranza newspaper. In a room opening out of the great court, on the ground-floor, are preserved several philosophical instruments—amongst them those for voltaic electricity—which belonged to Volta; also his library, and several of his MSS.

The Botanical Garden is indifferent; not at all worthy of the institution to which it is annexed.

BIBLIOTECA AMBROSIANA (D. 6) .-(Open daily, 10 to 3, except on Sundays and festivals; fee, 1 fr. The pictures can be seen free on Wed, 10 to 3, from May to Sept.; at other times, 1 fr.) This celebrated collection was founded by Cardinal Federigo Borromeo (1609), Abp. of Milan. The Library is under the direction of a congregation of ecclesiastics, presided over by a clerical member, or, if there be none, by the head of the Borromeo family. The chief acting officer is the Prefetto. The librarians are very civil and attentive, but the catalogues, according to the desire of the founder, although good, are not communicated to the public. To this circumstance may be attributed the escape of the library from the depre-dations of the French in 1797. The Ambrosian was, in fact, the earliest library in Europe open to all students or to the public, for whom writing materials were provided.

The Library, on the ground-floor, contains about 160,000 volumes of printed books, and 15,000 MSS. From the great court on the rt., a door leads into a small vestibule, in which are busts of celebrated Italians, also a fine one of Lord Byron, by Thorwaldsen. On the floor is a coarse Roman mosaic, found on the site of a Temple of Isis at Milan; and on the walls reliefs by Thorwaldsen, and fragments of sculpture by Bambaja, which formed part of the monument of Gaston de Foix. In the two small halls opening out of the vestibule on the rt. are arranged the MSS, and printed books of the 15th cent. A Virgil annotated by Petrarch, with one miniature by Simone Martini, representing Virgil, and allegorical figures of his works and commentators, is of great beauty. Prefixed is the note in which Petrarch is supposed to describe the death of Laura. The MS., which afterwards belonged to Galeazzo Visconti, may be authentic, but the note is suspicious. The autograph correspondence between Cardinal Bembo and Lucretia Borgia, bears her signature, " Lucretia Esten da Borgia." A lock of her hair is attached to one of the letters.-"The prettiest and fairest imaginable. I never saw finer. If I can obtain some of it by fair means, I shall try. The letters are short, simple, sweet, and to the purpose."-

Josephus, translated into Latin by Rufinus, who died in 410, upon papyrus, probably of the 5th cent. MSS. upon this material are of the greatest rarity. It is one of the first books bound in the modern form, and is supposed to have belonged to Attila. Homer: fragments of a MS., perhaps of the 4th cent. with 58 illuminated miniatures, highly interesting both for the art and the costume which they exhibit. This MS. disputes with the Virgil of the Vatican and the Book of Genesis at Vienna the right

of being considered the most ancient volume extant containing illuminations. Lucano da Parma's treatise, 'De Regimine Principum,' presented by Galeazzo Sforza to G. Antonio Borella, with a curious and characteristic portrait of the donor. 12 volumes of heads of sermons, by San Carlo Borromeo; and his correspondence, filling upwards of 100 vols., all in his own handwriting; also that of Card. F. Borromeo.

A large volume filled with drawings by Leonardo da Vinci: a singular miscellany-machines, ordnance diagrams, caricatures, fancies; the descriptions are written by himself from right to left, so that they can only be read with facility by being placed before a looking-glass. There were originally 13 such volumes, 12 of which were presented to the library in 1637 by Galeazzo Arconati, after having refused 3000 doubloons offered for one volume of the collection by the King of England; but the other 12 have been retained in the library of the Institute at Paris, to which they were removed during the first French occupation of Lombardy.

Some finely illustrated books of Hours, of the 14th, 15th, and 16th cents., amongst which that of Bianca Sforza is particularly beautiful.

A small volume, executed at Rome, with architectural designs by Bramante, and manuscript descriptions, dedicated to Francis I.

Vite degli Arcivescovi di Milano, with 5 miniatures of the Luini school. Livy, translated into Italian by Boccaccio.

The Collection of MSS. is of high importance. Many were purchased by the founder: amongst others those brought from the Benedictine monastery of Bobbio, 24 m. S.W. of Piacenza on the Trebbia, by S. Columbanus and Irish missionaries in the 7th cent. From this ancient Coenobium have proceeded several MSS. of extreme value to the Celtic scholar, inastruch as they contain some of the earliest specimens of the Gaelic language in existence. They consist principally

of interlinear translations and commentaries of portions of Scripture, in general beautifully written. Of these, one of the most remarkable is a Psalter of the 8th cent., with the commentary of St. Jerome. This is filled with Gaelic glosses, besides a page at the beginning, probably containing a preface or dedicatory epistle. The whole is in the ancient Irish character, and very legible. A MS. of the Gospels, with Gaelic notes, of high antiquity.

A class of MSS, which has rendered this institution celebrated are the Palimpsests, ancient MSS. upon vellum, from which the characters of a previous MS. have been rubbed off, or partially effaced. The existence of this practice was long known; but Cardinal Mai, when prefetto of the library, was the first who endeavoured to recover the classics below from the superincumbent stratum of legends or homilies. The original writing is generally in bold, uncial characters, imperfectly erased, and the scribes of the second period usually crossed the older writing, though sometimes they took the intervals between the lines. The principal difficulty lay in the transposition of the leaves, and it is in connecting the separated leaves that Mai showed his skill. The letters of Fronto and Marcus Aurelius, and various fragments of Orations, and of the Treatise de Republica of Cicero, were published from palimpsests in this library. Of the other MS, treasures may be cited fragments of a version of the Bible, made A.D. 360-80, by Ulfilas, Bishop of the Mœsogoths. The Gospels are at Upsala; a portion of the Epistles was found at Wolfenbuttel.

In one of the rooms is a collection of autograph letters of Ariosto, Tasso, Galileo, Cavour, Garibaldi, P. Sarpi,

The series of printed books of the 15th cent. is one of the most complete in Europe, amongst which is the celebrated Boccaccio, printed at Venice in 1471 (for a duplicate of which, now at Althorp, Lord Spencer paid 2000l.); the Ambrosian Missal and Breviary,

and the Statuto di Milano, printed here in 1470 to 1480.

Beyond the hall of the museum is the winter Reading-room for students, opening out of which are two large halls containing printed books: in one is a monument to the Marquis Fagnani, who bequeathed his library of 23,000 vols, and 4000 engravings to the Ambrosiana.

Returning to the small vestibule, a door leads to the Great Hall of the Library, surrounded by portraits of illustrious men, chiefly ecclesiastical dignitaries, formed by Paolo Giovio, and employed to illustrate his 'Vitte Illustrium Virorum.' Out of this is another room of printed books, the Sala Borromeo, so called from a good monument, by Cacciatori, to the late Count Giuberto Borromeo, raised by his son. Out of this opens the Sala della Santa Corona. This hall, which was formerly the place of meeting of the suppressed charitable corporation of the Holy Cross or La Santa Corona, whose object was to relieve the sick poor at their homes, was given to the Ambrosiana, and now contains printed books. A fresco of B. Luini covers the wall of one of its sides, and represents the Saviour crowned with thorns, between two executioners; on each side are groups of six members of the confraternity for whom it was painted, all evidently portraits. In a group above, on the rt., between a man in armour and a personage in a civil costume, is an old bearded personage, the painter himself. The fresco is in admirable preservation, as well as the roof of the sala, which is of the period of the painting, as stated on it, Oct. 1521 to March 1522. "The grandest form in which this subject was ever represented is in this fresco," says Lady Eastlake, who calls it "a magnificent devotional picture. central figure placed on a regal height is indescribably fine." On the walls, amongst other curiosities, the gloves worn by Napoleon at Waterloo, and the tailor's models for his clothes.

Annexed to the library is a small Numismatic Collection, rich in coins from the time of Valentinian to

Charlemagne, of the Lombard dukes and sovereigns down to the period of

the Sforza family (1450).
On the first floor are the Works of Art (no catalogue). The position of the paintings is often changed, and the most important works are therefore given below in alphabetical order. Before reaching the Gallery is the Gabinetto dei Bronzi, from modern manufactories. In this room will also be found Thorwaldsen's bust, by himself; Canova's, by a pupil; a copy of Canova's Head of Medusa, and a Leopard with cubs in giallo tigrato marble. A few steps higher up is the Gallery.

Besides numerous Engravings by Lucas Oranach, Antonio Raimondi, Salvator Rosa, Calcot, &c., the various Rooms contain several miniatures, and a Collection of ivories, pottery,

bronze, and glass.

The most interesting feature of the entire Collection is, however, the very important series of original drawings by B. Luini, Gaudenzio Ferrari, A. Mantegna, Alb. Dürer, and others. In the smaller Room is a small head in profile, copied from Leonardo by his pupil Francesco Melzi (1510), and another of an unknown female ascribed to *Leonardo da Vinci. In the centre, a large model-design in gilded bronze for a proposed Triumphal Arch at the Porta Venezia. In the larger Room is the *Cartoon by Raphael for his School of Athens at the Vatican: it is executed with black chalk on grey paper, and contains the figures without the architecture. "It is one of the most interesting examples of the nature and extent of the alterations introduced in a composition prepared for fresco. The changes are mostly additions. The figure of Epictetus, represented in the fresco sitting in the foreground on the left, leaning his head on his hand, is wanting in the cartoon. This figure was added to fill up a vacant space, and thus the change, though a considerable improvement, involved no inconvenience."-Eastlake. Two drawings by Caravaggio, Our Saviour appearing to Mary Magdalene; and some fine studies by B.

Luini and Cesare da Sesto.—Bernardino dei Conti, study of the profile of young Max. Sforza for his painting in the Brera; a drawing of part of the Triumph of Julius Cæsar, by Mantegna; and a portion of Raphael's cartoon for the painting of the battle between Constantine and Maxentius, at the Vatican.

Albani, Triumph of Galatea.

Annibale Caracci, Copy of Correggio's Madonna Incoronata.

Appiani, Portrait of Grassini the

singer, playing the guitar.

Bassano, *Repose on the Flight, "a splendid picture of his maturest time."

Beltrafflo, *Portrait of a man in black.

Bernardo Strozzi, Portrait.

Bonifazio Veronese, *Holy Family with Tobias, one of his earliest paintings, here attributed to Giorgions.

Borgognone, *Virgin and Child with the Four Latin Doctors, a kneeling donor, and beautiful Angels.

Botticelli, small Virgin and Child, with three Angels.

Bramantino, Madonna with SS. Ambrose and Michael, two Angels, and Emblems of Heresy and Discord.

Bronzino, Portrait of B. Cellini. Carlo Dolci, Head of St. John.

Cigola, Four miniatures on porcelain.

Crespi, Two Portraits.

De Heem, Fruit-piece. Flemish School, Virgin and Child, sitting by a fountain.

Foppa (School of), Virgin and Child, with SS. Catharine, John Bapt., Peter, and Dominic.

Gaudenzio Ferrari, Marriage of the Virgin.

Gian Petrino, Virgin and Child. Girolamo Mazsola, Annunciation.

Giulio Clovio, Conversion of St, Paul.

Leonardo da Vinci (probably Ambrogio Preda), *Portrait of Maria Bianca Sforza, wife of the Emp. Maximilian (1493), *Two beautiful heads, called Lodovico il Moro and his wife Beatrice d'Este (probably by Beltraffio),

Lor. Lotto, Virgin and Children. Luini, Holy Family of five figures, copied from a cartoon by Leonardo, now in London. - * Christ as a Child, blessing.-*St. John Bapt. playing with the lamb.

Lucas van Leyden, *Adoration of

the Kings.

Mantegna, Daniel, in grisaille. Marco Basaiti, Resurrection.

Virgin Marco d'Oggiono,

Child.

Martino Piazza, Adoration of the Kings, with a remarkable landscape. Mengs, Portrait of Clement XIII.

Migutta, Pope Clement XII. Moretto, St. Peter Martyr.

Morone, Portrait of a nobleman (1554).

Savoldo, Transfiguration, almost entirely repainted.

Tiepolo, Presentation in the

Temple.

Titian (good copy), Adoration, divided by wooden props which support the shed.

Attached to the Ambrosian Library is a Printing-office, for works in the Oriental languages, founded by Card. Borromeo.

On the stairs and in the court are some Roman and Christian inscriptions from the Catacombs; and in a small courtyard grows the tin palm-tree, or aloe, which Lalande, in his description of Italy, has mentioned as a proof of the mildness of the climate of Milan.

MUSEO CIVICO DI STORIA NATURALE (F. 4), facing the Giardini Pubblici (11 to 3 daily, ½ fr.; Sun. and Thurs. free), contains a good and well-arranged collection of Zoology, Mineralogy, Geology, and Palæontology: the latter is particularly rich in fossils from the tertiary Subapennine formations of the duchies of Parma and Piacenza, and the specimens of Reptiles, arranged by Jan (1866), are among the most complete in Europe. The fossil remains of gigantic animals found S. of Parma and Piacenza, and purchased by the Viceroy E. Beauharnais, and the fossil tertiary shells

described by Brocchi in his classical Conchologia Fossile Subapennina, may here be seen. The Great Hall, converted into a lecture-room, has its walls covered with frescoes by Tiepolo, There is also an Ethnographical collection, and one of Comparative Anatomy. The pre-historic remains of the lake-deposits of the Lombard plains, near Varese and Arona, are remarkable, as well as the series of Egyptian and Peruvian crania. Here is a collection of extinct gigantic quadrupeds from the plains and valley of Rio de la Plata, and of all the species described by Professor Owen. There is one of the finest and most complete skeletons in existence of the Megatherium. This series, collected by a Milanese gentleman at Buenos Ayres, was purchased by subscription and presented to the Museum. At the entrance are busts of Jan and Cristoforis, after whom is named the Galleria in the Corso.

Museo Artistico Municipale, in the Public Gardens, founded in 1878, by means of legacies and other gifts of Milanese citizens. (Open daily from 10 to 4, 1 fr.; Sun. and Holidays, 50 c.) Interesting Collection of ancient and modern Paintings, several of which were formerly in the Ambrosian Library. Cartoons, original drawings, bronzes, coins, medals, glass, enamels, and ivories. Room L. -Drawings by the Caracci, Bramante, and Tiepolo. II .- Collection of Conte Carlo Taverna, comprising bronzes, coins, and various curiosities. Paintings by Crespi, Morazzone, Procaccini, and Salmeggia. V.-Majolica, vases, and objects in glass, crystal, and terra-cotta. VI.—Paintings by Paul Bril, Brueghel, School of Rembrandt, and a remarkable full length portrait of Henrietta Maria of England, by Vandyck. Also, two fine portraits by Lotto and Antonello da Messina; Foppa, Virgin and Child; Correggio, Virgin and Children; Borgognone, Virgin and Child with SS. Ambrose and Jerome; Potter, Animals.

*Museo Poldi-Pezzoli, in the Via

Morone (E. 5), containing a most valuable and interesting collection of works of art, bequeathed to the city by the late Cav. Giacomo Poldi-Pezzoli. (Open daily, 9 to 4; 1 fr. Catalogue, 1 fr.) In a series of small but tastefully decorated rooms are exhibited some choice examples of Venetian glass; Roman and mediæval bronzes: Greek, Roman, and mediæval **jewellery; enamels, armour, weapons,** Dresden china, porcelain from Japan and Capodimonte; tapestries, ancient and modern, including a Persian carpet of the 14th cent., and an embroidered velvet and gold altar front of the 16th; and some exquisitely beautiful cabinet Paintings, which are arranged below in alphabetical order.

Andrea Salaino, Holy Family with

two Angels.

Andrea Solari, St. John Baptist (1499)-St. Catharine of Alexandria -Ecce Homo-*Repose on the Flight (1515).

Bellini, Pietà.

Beltraffio, Virgin and Child, picking a flower.

Bernardino dei Conti, *Virgin and Child.

Boccati da Camerino, *Virgin and Child enthroned, with Angels.

Bonifazio Veronese, Sick Lady visi-

ted by a doctor.

Borgognone, Virgin and Child-Virgin and Child, with two Angels-St. Catharine of Alexandria.

Botticelli, Virgin and Child—De-

position.

Carpaccie, Samson and Delilah-Portrait of a Venetian Senator.

Carpaccio (School of), Virgin and Child enthroned, with two Angels.

Cosimo Tura, Charity, with dancing Boys-Profile bust of a man.

Crivelli, St. Sebastian, pierced with numerous arrows.

Filippo Lippi (School of), *Virgin | and Child, with an Angel.

Flemish School, *Annunciation, with SS. Lazarus, Anthony the Abbot, Anthony of Padua, John Bapt., Catharine of Alexandria, Chiara, Francis, und Jerome.

Foppa, Profile Portrait head-Virgin and Child.

Fra Bartolommeo, Small Virgin and Child, with SS. Catharine and Barbara—a triptych (1500).

Ghislandi, Portrait of a Boy. Girolamo da Santacroce. Small pro-

file Portrait head.

Ippolito Costa, Virgin and Child. with SS. Joseph, Lorenzo, and Louis. Leonardo da Vinci (School of), Virgin and Child, with a Lamb.

Lorenzo Lotto, Virgin and Child,

with St. John Bapt. and a Prophet.

Luini, Tobias and the Archangel (design in the Ambrosian Library)-St. Jerome, an early work-Christ bearing the Cross-*Marriage of St. Catharine.

Luca Signorelli, S. M. Magdalene. Mantegna, Virgin and Child.

Mantuan School, San Bernardino, profile, half length.

Montagna, St. Jerome-St. Paul. Moretto, *Virgin and Child enthroned, with St. Benedict presenting

the donor. Moroni, St. Michael.

Perugino, Virgin and Child, with two Angels.

Pietro della Francesca, Profile head of a Lady.

Puligo, Portrait of a Youth.

Tamaroccio, Virgin and Children. Vivarini, *Virgin and Child, with two Angels-Virgin and Child crowned by two Angels.

HOSPITALS.

Milan contains as many as 85 hospitals and Institutions of Charity, possessing property to the amount of 200 millions of francs—8 millions sterling.

*Ospedale Maggiore (E. 6, 7). This splendid establishment was founded by Francesco Sforza and his duchess Bianca Maria, in 1456. They gave for its site an ancient palace which had belonged to Bernabo Visconti. The building was begun on the 4th of April, 1457, the first stone being laid. by the duke and duchess. Antonio The Museums of anatomical and pathological preparations and of specimens of natural history are remarkably good. It also contains a *Library* of 50,000 vols., and a numismatic collection.

There are five courts, against the walls of two of which are monuments of early professors, some of them placed here when the churches where they had been originally erected were suppressed. One of these is of the celebrated jurist Alciatus (1550). Most of the older monuments are on the same model - representing the professor seated in the midst of his pupils, who are listening to his lec-tures. Though often venerable-looking, long-bearded men, the pupils, to denote their inferiority, are made about half the size of their masters. Their countenances and attitudes generally denote intense attention. Some eminent men of more recent times have monuments here-Spallanzani, Fontana, Scopoli. Volta, Scarpa, Mascheroni, Frank, and Ugo Foscolo, all of whom were professors in this University. The marble statue to the rt. of the first court is that of the mathematician Gordoni (1864).

Behind the University three high and gloomy towers, resembling those at Bologna, add much to the character of the city by their singular appearance. They are uniform in aspect, square, with small apertures all the way up, and from 200 to 250 ft. high; the highest stands opposite the Hospital.

Of the many colleges formerly annexed to the University, two only have remained: the Collegio Ghistieri (C. 4), in front of which is a bronze statue of its founder (1569), Pope Pius V., and the Collegio Borromeo (D. 4), founded by St. Charles (1563). It has a magnificent quadrangle of two stories, on the upper one of which is a large hall, with frescoes relative to the life of the founder, by Zuccarelli. The 30 pupils are gratuitously instructed, lodged, and fed, during their attendance at the University.

The Museo Malaspina (C. 2), entered from the Piazza Petrarca, contains several collections brought together by Marchese Luigi Malaspina (1838), and made over by him to the municipality. At the other entrance, in a Court at the end of the Via Malaspina, are busts of Petrarch, who spent some time here with his son-in-law, and of Boethius, who was imprisoned (A.D. 524) in a tower by order of Theodoric, and during his confinement wrote his well-known work ' De Consolatione Philosophiæ.' There is a valuable collection of more than 5000 engravings, some block-books, and miscellaneous curiosities. The best paintings are the following:-

A. Salaino, The Magdalen; Buttinone da Treviglio, Holy Family; Girolamo da Treviglio, Virgin and Child; Raffaello del Colle, St. Sebastian; Gaud. Ferrari, Four Latin Doctors; *Antonello da Messina, Man's portrait, small and damaged; Ambrogio da Fossano, Virgin and Child, with two saints, from the Certosa of Pavia; Carotto, Virgin and Child; Unknown, Virgin adoring the Infant held by an angel, three angels above-a very graceful miniature painting; Venetian School, Portrait of Card. Bembo; B. Luini, Woman's head, a fresco transferred to wood, much repainted; Giuseppe Moretto, Man's portrait, and St. Francis at Prayer; Angelo Bronzino, Man's portrait. There are also some reliefs, paintings on enamel, engravings, and small bronzes.

In the adjoining Palazzo Malaspina, one of the handsomest in Pavia, are some Roman and mediæval marbles and inscriptions.

Carriage to the Certosa and back (see above), including 2 hrs.' hall,

On leaving Pavia, the Rly. crosses the Ticino, and afterwards the Po.

31 m. Bressana Bottarone Junet. 1 loop line strikes off E. to Stradella (Rte. 19). The Rly. now runs S.W. to open court painted by pupils of B. Luint; between the windows are fulllength figures of the Muses; below each window is a circular medallion with a Cupid; and in the oblong panels between, groups of children in mimic combat, very graceful and spirited.

Palasso Possi, to the 1. of S. Fedele (E. 5), was built by Leone Leoni, of Arezzo, a sculptor, die-sinker, and architect, much patronised by Charles V., by whom he was knighted. Hence he is often called "Il Cavaliere Arctino." Colossal statues support the front, to which the Milanese have given the name of Omenoni (big men).

Palamo Sormani, near the Porta Vittoria (G. 6), with a large garden. In the picture gallery is a pleasing Mantegna, The Virgin and Child between St. John and St. Mary Magdalene; and Midas, probably by the same artist. Also two fine works by Antonio Canale, representing the arrival at Venice and departure of a Count Sormani, who was Spanish Ambassador.

Palasso Trivulsi (D. 7) was built by the Marquis Alessandro Trivulzi (permission required to enter). Here is a valuable library of printed books and manuscripts, and a choice collection of coins, and of Greek, Roman, and mediæval antiquities, including the monument of Azzo Visconti, formerly in San Gottardo; also a large altar-piece, by Mantegna; a portrait, said to be his own, by Antonello da Massina; and an Ecce Homo, by A. Dürer.

In the Via dei Filodrammatici (D.5), forming the entrance to a small theatre, is a good pointed Gateway in marble, having over it a relief bust of Francesco Sforza, with those of Alexander the Great and Julius Cæsar. The arabesques are fine, especially on the jambs, where the triple feather of the Medici may be seen.

Palasso Ciani, opposite the Pal. Senato (F. 5), is a modern building,

rather too profusely decorated with excellent specimens of Boni's work in terra-cotta. The *Palaszo Brambilla*, in the Piasza della Scala, has a front by Boni, and is admirably good.

THEATRES.—Milan is of all the cities in Italy the most celebrated for its theatres and theatrical amusements. The principal house is

La Scala, so called from its having been erected upon the site of the Church of S. M. della Scala. It was built from the designs of Piermarini in 1779. and is only open in autumn and during the carnival. It contends with S. Carlo at Naples for being the largest theatre in Italy, and has always been admired for the excellence of its internal arrangements. It may be seen during the day (Ticket, 50 c.). The house is capable of containing 3500 spectators. The number of boxes in each row is 41; each has a small room attached to it: the greater number are private property. The form of the house is a semicircle, with the ends produced and made to approach each other; the greatest width is 72 ft., the length, from the front of the centre box to the curtain, is 951 ft. The width of the openings between the columns of the proscenium is 54 ft., and the depth of the stage behind the curtain 150 ft.

Teatro dal Verme, Foro Bonaparte, originally built for a circus, is now an important house where opera and ballet are very well performed.

Teatro Carcano, Corso Porta Romana, was built in 1803 on the site of a monastery. Every part of the interior is of wood. The house can hold 1800 spectators. Operas are performed here. It is one of the best houses for sound in Europe.

Teatro Alessandro Manzoni, Piazzi San Fedele, for comedies.

Teatro della Canobbiana is connected by a viaduct with the Palace, and open only during the carnival. It was founded by Paolo Canobbio and built from the designs of *Piermarini* in 1780. The pit contains 450 seats, and the house will hold 2200 spectators.

Teatro Filodrammatico, close to the Scala was built from the designs of Polack and Canonica. The pit contains 245, the open boxes 630 persons.

Teatro Fiando, otherwise Girolamo.

—This theatre, in the Piazza Beccaria (E. 6), is so called from the comic character, who appears as one of the principal personages in every drama represented here. The actors are puppets. Girolamo is a Piedmontese from the Duchy of Montferrat, always frightened and hungry, but jesting and babbling. The performances are exceedingly droll and amusing, consisting usually of a play, which is apt to be very pathetic, and a ballet.

CLUBS.—The Casino over the Café Cova is an aristocratic club on the English plan. Strangers presented by members are admitted for a week. The Casino della Società del Giardino, occupying the Pal. Spinola (E. 5, 6), in the Via S. Paolo (strangers can obtain admission for a month through a member), gives balls in Carnival; the Società Patriotica e degli Artisti is in the Via San Giuseppe, to the rt. of the Scala.

ENVIRONS OF MILAN.

The *Cimitero Monumentale (C. 1), laid out by Macciachini, was opened in 1866 (1 fr.). The architecture in the Lombard style. There are some good sepulchral monuments here; all the interments at Milan now take place in it, intramural burying being no longer permitted in Italy. Cremation is here largely practised, in a Temple specially designed for that purpose in 1876 (50 c.). Attached to the Cemetery are separate ones for Protestants, Jews, Mohammedans, &c.

"It is a single-storied building, constructed of white marble, and situated at the extreme end of the Campo Santo. The funeral service takes place in the entrance-hall, the body usually lying on

a bier; a closed coffin is only required when death occurred from a contagious disease. After the rites of the church are finished, the corpse is removed to the mortuary, where the attendants place it on an iron shell, which is supported by a carriage with rubber-covered wheels running on iron rails. The apparatus is thus noiselessly brought in front of one of these previously-heated chambers, the shell on its carriage is quickly run into the cremator, where it is left supported when the carriage is withdrawn, An air-tight door is now closed, the gas fully turned on, and in from forty to fifty minutes, the ashes are all that remain of the corpse, and these are collected in the iron shell, which is removed in a similar manner. mourners can either witness the operation through a sight-hole, or may wait in an adjoining room. The cremator generally employed is heated by gas specially made in a Siemens producer fixed below. The old plan was to heat with wood, in which case two hours were required to reduce the body to ashes; after considerable trial with both systems, the gas plan is always adopted. and is said to be far preferable. ashes are placed in a terra-cotta box constructed to fit a sepulchral niche, which is closed with a marble tablet, bearing a name or inscription.

The fee for cremation is only 50 francs, and the charge for the niche 40 francs in perpetuity. The poor are cremated free of charge, their ashes being placed in plain boxes in the vaults beneath the wings of the building.

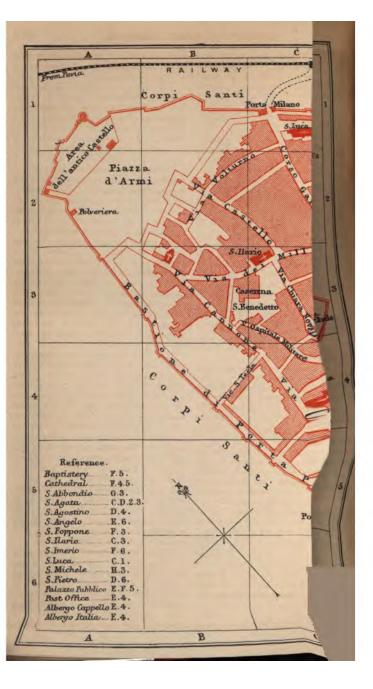
Cremation takes place on an average four days a week, but on some days several funerals occur. An inscription in front of the building states that it is dedicated to Paolo Gorni, who was the first to introduce cremation into Italy, and whose remains were thus disposed of in 1863."

The Public Slaughter-house (Macello) is in the Via Olona (A. 6, 7), adjoining the cattle-market.

About 3½ m. from the Porta Magenta (A. 5), and on the I. of the high road leading to Vercelli, near Quarto Cagnino, is

Linterno, memorable as the solitude to which Petrarch retired after the death of Laura, and where he com-





ia or Piacenza—but I an. When Frederick his wrath on Milan, d him in the subvert rival, and in return arter. But internal w added to foreign quarrelled; Guelph stions fought in the tter half of the 13th common with many , had recourse to the of calling in a Dicme of Podesta, who native, that he might cted with any of the m he had to control.) far of use that he seace. After a time of government was nuch disorder, howasequence, that the h the strife of their d out for a chief. the population, and urces of this unforhe Emperor Henry to Italy to vindicate rity, completed the ien he attacked it in : Galeazzo Visconti in avenging the filan, by taking posand incorporating f that city.

e celebrated for the usical instruments. reditary in families: estors of Amati, the nese modern makers, -1739, had supplied ınce with excellent The instruments of yet in great repute, ces. He was sucn by Stradivarius present the instruave no peculiar exiers Campi and their school of painting A large number Il be seen in the of those of their pre-Boccaccino (1496-

'amillo (1532).

generally of dark which have escaped misation are usually

has a good cinquecento porch and octagonal baptistery.

Near this, in the Corso, is the *Palazzo San Secondo, with a richly-sculptured doorway, by Bramante Saochi, of Cremona. No. 60, further on, is the Palazzo Raimondi, with fanciful pilasters and arabesques in its court, by Pedoni of Lugano (1499).

S. Agata was rebuilt in 1495. The relief on the front—the Martyrdom of St. Agatha—is modern, by Salaroni. On the rt. is the monument of P. F. Trecchi (1502), by Crist. da Roma. 1st chapel, St. Sebastian, by Gervasio Gatti (1574). At the high altar the Martyrdom of St. Agatha, by the same. To the rt. of the choir the Assumption, by Bernardino Campi (1542). On the walls of the presbytery four frescoes of the Life of St. Agatha, by Giulio Campi (1537). Over the entrance door the Multiplication of the Loaves, by Fr. Boccaccino. In front of the Church is a theatrical Statue of Garibaldi, in white marble.

The *CATHEDRAL was begun in 1107, but not consecrated till 1190, by which time the nave and the aisles were completed. In 1342 the transepts were commenced, but the choir was not finished till 1479. The W. front was begun in 1274 and terminated in 1606. The dates sufficiently account for the different styles of its architecture. In the front, which is of red and white marble, in stripes, the Lombard predominates. There is a noble doorway; the pillars of the porch rest upon lions, of which one grasps a serpent, the other an animal which holds a bird between its paws. The zodiac is over the door. The wheel window, surrounded by a rich and delicately carved vine-leaf moulding, was built by Giacinto Porta of Como Other parts of the exterior in 1274. are of moulded brick, and worked with much beauty. The general effect of the W. front with the campanile and baptistery is strikingly picturesque. The transepts are very lofty. The front of the N. one, which is entered

of the Barnabites.

by a porch supported by lions, is a fine specimen of the Pointed style. The Nave, entirely modernised except the vault and part of the triforium, is one mass of colour and gilding. The frescoes occur in the following order: -On the l., eight scenes from the life of the Virgin, by B. Boccaccino (1514). Adoration of the Magi and Presentation, by Bembo (1515); beyond the organ, the Flight into Egypt and Massacre of the Innocents, by Altobello Melone (1517). Then Boccaccino, *Christ disputing with the Doctors (1518), above which is a 14th-cent. Madonna.

In the N. transept is a good Altar of 1495, sculptured with figures of SS. Nicholas, Imerico, and Omobono; and on a pillar in the same aisle, facing E., a fresco of the Virgin and Child under glass.

On the vault of the choir, Boccaccino, *Christ and the four patron saints of Cremona, SS. Marcellino, Imerico, Omobono, and Peter Martyr (1506).

On the front of the easternmost arch is the Annunciation (1506), by Boccaccino.

The four modern frescoes are by Diotti (1834). At the high altar is a celebrated picture by Bern. Gatti, the *Assumption, his last work. It was unfinished at the time of his death, and completed by Sammachini of Bologna. Fine intarsia stalls (1490).

On the rt. wall of the nave, at the E. end, is the Last Supper, with four Passion Scenes, by Melone; the following, Christ bound and before Pilate, are by Romanino; the last three with the Crucifixion, are by *Pordenone. The "coarse and ugly" Crucifixion over the chief door is also by him, and the Dead Christ on one side. On the other side is the Resurrection, by Bern. Gatti (1529). The Prophets in the angles of the arches are by Pordenone.

3rd chapel 1., Gregory XIV. with Anthony and Paul before the Madonna, by Luca Cattapani. 1st chapel rt., *Madonna, saints, and donor, by Pordenone. 3rd, Crucifixion, with S. Fermo (a portrait of the painter) in it.

and St. Jerome, by L. Cattapani

(1593).

In the chapel of the Sacrament, rt. of the high altar, are several paintings by Bernardino and Giulio Campi. In the sacristy of the chapel Christ quitting Limbus. The S. transept has frescoes of subjects from the Old Testament, attributed to Giorgio Caselli, and said to have been executed about 1383. They are more curious than beautiful, but interesting and well-preserved. The pulpit is decorated with very beautiful *reliefs representing the Massacre of the Innocents, by Amedeo. 3rd chapel rt., Crucifixion with SS. Fermo, Jerome, and Rustico, by Luca Cattapani. The Sacristy and Camerone di San Giuseppe contain some valuable ornaments, among which is a large silver crucifix made at Milan in 1475 (50 c.). In the S. transept is a fine Annunciation, and in the N. transept a Crucifixion, both of uncertain attribution. Beneath the high altar is a fine though not very ancient Crypt, the roof supported by 28 marble columns, with the tombs of the patron saints of the city. The exquisite *reliefs on the altar are celebrated works by Pedoni (1538), but the heads of the figures were nearly all cut off by French soldiers.

The octagonal Battistero is a plain and simple Lombard building of the 12th cent., scantily lighted. It has a fine projecting porch, supported by lions. Within are two ranges of galleries with Lombard arches, and fragments of frescoes are seen in the gloom. In the centre is a noble font, hewn out of an octagonal block of red

Verona marble.

By the side of the Duomo, connected by a line of loggie, rises the Torrazzo (396 ft.), the highest in Italy. It was built in 1261-88. 498 steps lead to its summit, which commands an extensive view over the plains intersected by the Po, with the Alps to the N. and the Apennines to the S.W. In 1518 the bells were cast and the octagonal cupola was added. In the 3rd story is an enormous clock, put up in 1594. The custode lives in it.

On the S. side of the Cathedral is the so-called Campe Santo, now used as a Sacristy and repository for the archives. It contains a vault reached by a descent by 14 steps; in it is a curious mosaic pavement, with a Centaur fighting against Cruelty, Faith overcoming Discord, and Piety conquered by Impiety. The place was evidently an ancient Christian cemetery, as appears not only from its name, but from the bones and the inscriptions found in it.

The Church of S. Abbondio has a good tower and spire. Malosso and Sammachini painted the frescoes of the chief cupola from the designs of Giulio Campi, who also designed the Assumption in the cupola of the choir, which was painted by Malosso in 1594. The *Virgin and Child with numerous Angels, in the large chapel to the rt. of the entrance, is by Altobello Melone; the *Madonna with SS. Nazaro and Celso, behind the high altar, is by Giulio Campi. In the adjoining Canonica, or residence of the Priest, is a fine Renaissance ceiling.

*S. Agostino. a fine Gothic Church with a modernised interior. In the W. front are two beautifully modelled terra-cotta wheel windows which have lost their tracery. In the 1st chapel on the rt., a Deposition, by Campi (1601). The 2nd chapel has figures in stucco-Scourging, Crowning with Thorns, and Crucifixion, by Barberini da Como. 5th, Virgin and Child, by Zupelli (1500). 6th, Perugino (1494), the *Virgin with SS. James and Augustine, "one of his most faultless works."-Cic. It was taken to Paris. 7th, *Adoration of the Magi (1557), by Fran. Sabionetta of Cremona. whose works are very rare. At the high altar Christ showing His Wounds to the four Latin Fathers, by Mainardi. Beside the 4th altar l. are fresco portraits of Francesco Sforza and his wife Bianca Maria Visconti, by Bonifazio Bembo. 2nd l., St. Francis, by Malosso. 1st l., Annunciation, by Antonio Campi (1571). Over the rules of his order to his followers. many of which are portraits, by Angelo *Massarotti* (1690).

- S. Angelo contains on the l. a Madonna, with SS. Cosma and Damiano, by Francesco Bembo (1524). Here also are some fine frescoes by Boccac-
- **S. Facio,** popularly known as Π Foppone, contains a fine Entombment behind the high altar, by Vincenzo Campi (1569).
- S. Margherita, annexed to the Episcopal seminary, is decorated with numerous frescoes by Giulio Campi, but they are "cold and awkward. Cio.

San Michele exhibits the peculiarity of early Romanesque capitals, from which spring the latest Gothic arches. At the sides of the chief entrance are two works in tempera by Altobello Melone, and a masterpiece of Giulio Campi, the Martyrdom of St. Agatha. Pleasant walk hence to the Stat., shaded in the afternoon, along an Avenue of horse-chestnuts planted on the site of the old Ramparts.

*S. Pietro is a handsome building, finished about 1570, with a good brick campanile. By Antonio Campi are the two transept arches (1579), the Madonna and Saints at the high altar (1575), the Ascension of Elijah, on the ceiling of the Sacristy, and the Holy Family with SS. James, Agata, and Mary Magdalene, at the 3rd altar 1. (1567). The fresco of the Circumcision in this chapel is by Giulio Campi. The frescoes on the ceiling of the presbytery were the work of Bernardino Gatti (il Sojaro), who also executed the fine Adoration of the Shepherds, at the 2nd altar l., where St. Peter presents the Abbot Colombino Ripari; the main idea is taken from Correggio's La Notte, retaining nearly the whole composition, but illuminated by the light of day. This picture was conveyed to great door St. Augustine giving the Paris. Malosso painted S. Maria Egiziaca at the 6th altar rt. (1601), and the Paradise in the lunette. The four Doctors of the Church, at the 3rd rt., are by Mainardi (1602). In the N. transept is the Murder of St. Thomas a Becket at Canterbury.

In a room opening out of the cloister is a large painting of the Multiplication of the Loaves, with the artist pointing on the rt., by B. Gatti (1552).

The Palazzo Pubblico, opposite the Cathedral, a relic of ancient Cremona, was begun in 1206, and is supported by lofty arches. Two towers are annexed to the building. It encloses a small quadrangle, which is arcaded on three sides. The exterior, though altered, is still very interesting and highly characteristic. Specially worthy of notice is the little Balcony of the central pier, which served in the middle ages as a place for the Proclamation of the Laws. The interior, now used for the Town Hall, contains a painting by Grazio Gossaglio, the Descent of the Manna (1527). In the room next the great hall is a chimneypiece of alabaster, brought from the Palazzo Raimondi, sculptured by Pedoni (1502), in which the artist has introduced a portrait of Marshal Trivulzio.

Near this is the *Palazzo dei Gonfalonieri, a good example of Italian-Gothic applied to civil purposes, in which the Gonfalonieri of the different quarters used to hold their sittings. It is built of finely-moulded brick, and dates from 1292.

The Museo Civico in the Palazzo Ala Ponzone includes a small but choice Collection of Ivories (Byzantine diptych), Enamels, illuminated Service Books, and Medals, together with various local antiquities, and objects of Natural History. On the Staircase are some remarkable architectural fragments; a frieze and capital in terra-cotta; and a sculptured marble lunette of the 12th cent, from the ancient Church of S. Vito. Among the paintings are: - A. Campi, Visithe Apostles, and the Martyrdom of St. Laurence; Malosso, the Patron Saints of the city, Imerio and Omobono; G. C. Procaccini, *Death of the Virgin.

In the Ospedale Ugolani is a very remarkable staircase; and at No. 12 and 20 in the Via Palestro, close by, are some beautiful decorations in terracotta. The Monte di Pietà, in the Via Valverde, has a very elegant Court

with tasteful sculptures.

About 2 m. E. (Steam Tramway in 17 min.) is the noble *Church of San Sigismondo. In a small Church on this site Francesco Sforza married Beatrice, only child of Filippo Maria Visconti (Oct. 25, 1441); and thus, after the death of his father-in-law, became the founder of the new dynasty. Cremona was the dowry of the bride, and Francesco, as a token of affection both to her and to the city, rebuilt the Church as it now stands (architect, Bartol. Gadio, 1441-67). It consists of a single nave with 12 chapels, and is "literally covered with the works of the brothers Campi (1566-77), These frescoes are all vigorous and brilliant. Among other colours, a green of an emerald kind, and a most vivid blue, I have never before seen equally well preserved; they are especially brilliant here in an Ascension, by Bernardino Gatti, a pupil of Correggio."—S. A. Hart, R.A. In the 1st chapel 1. are the Annunciation and Flight into Egypt, by Bern. Gatti. 2nd, Decollation of St. John Baptist, and frescoes of the Anointing and Baptism of Christ, by A. Campi. 4th, SS. Cecilia and Catharine, by Bern. Campi (1561). 5th, Scenes of the Passion, by Massarotti. Bernardino Campi painted SS. Philip and James in the 5th chapel rt., and SS. Jerome and Anthony in the 6th .- Over the high altar is the *Virgin and Child, by Giulio Campi (1540), with Francesco Sforza and Bianca Maria Visconti presented by SS. Sigismund and Chrysanthus. The painter has introduced his own likeness and that of his mistress in the faces of the latter saint and of Santa Daria. The vaulttation; B. Campi, the Saviour with ling of the nave is entirely covered

with paintings, representing the history of Jonah, principally by Bernardino Gatti: the smaller ornaments, angels, foliage, and the like, by him, are graceful and beautiful.—By Camillo Boccaccino are the Evangelists and other figures in the tribune and round the high altar. This work, which is a model in perspective and the optical illusion of effect, was finished in 1537. The two side pictures, also by Camillo, represent the Resurrection of Lazarus, and the Woman taken in Adultery; **both are surrounded by an elegant** frieze, in which the angels sporting with a crozier and other sacred emblems are admirable for their life and grace. The Tramway goes on to (18 m. S.E.E.) Casalmaggiore. Another runs S.W.W. to Piacenza (Rte. 101), and N.E. to Ostiano.

The Rly. continues E. to

60 m. Torre dei Picenardi, where there is an interesting Villa of the Pi-cenardi family, now belonging to a General and usually accessible. The *Torre, originally fortified, dates from the 12th cent., and still retains its moat, picturesquely disposed earthworks, overgrown with shrubs, and Towers. Within the first quadrangle is a Chapel, containing frescoes of the Life of S. Elisabetta Picenardi, and some cinquecento sculptures. side of the second quadrangle is formed by a magnificent Hall, now used as a Picture Gallery, and in the third is a tasteful little Theatre. The Gardens are beautifully laid out with ornamental water, grottoes, artificial mounds, and a very complete Labyrinth, while in front of the house is a spacious lawn bounded by 160 splendid magnolias.

64 m. Piádena Junct. (Latin Platina), the birthplace of Bartolommeo Sacchi, historian of the popes.

[Rlý. S. to Parma, crossing the Pobeyond Casalmaggiore (16,000), on a covered lattice bridge and causeway more than a mile long. (Steam Tramway to Cremona and Ponte Malocche.) At Colorno is an old Palace of the Dukes of Parms, with turrets at its angles, now a Madhonse.]

At Calvetone, on the site of Bedriacum, and near that of Vegra, destroyed by Attila, some fine old bronzes have been found.

69 m. Boxsolo (5000), anciently a small independent republic. The Rly. crosses the Oglio at

73 m. Marcaria, where is an ancient castle.

79 m. Castellucchio, 8 m. E. of which is the Church of S. M. delle Grazie, built by Francesco Gonzaga, Lord of Mantua, in 1406, as the sanctuary of a supposed miraculous painting of the Madonna, which had previously been venerated by boatmen in a Chapel close to the adjoining marshy lake. But in 1399 Gonzaga addressed his vows to the image, praying that the Virgin would intercede for the deliverance of Mantua from the pestilence which then desolated Italy, and built here a Church and Monastery as an ex-voto. A long dark cloister, much dilapidated, leads to the church, which is still an object of pilgrimage. The architecture is good Italian-Gothic; a strange array of votive image are arranged on each side of the nave above the arches, upon columns richly gilt and carved. They are of life-size in every kind of costume, representing the individuals whose gratitude is commemorated in the verses beneath. Here may be seen the Emperor Charles V., Federigo Gonzaga, Pope Pius II., the Connétable de Bourbon, and a host of other celebrities. Others represent the trials and perils from which the votaries have been delivered, torture, anguish, death. All testify their gratitude to the Virgin for the help they have obtained through her intercession. The supposed miraculous picture of the Virgin is an Italian painting, apparently not older than the 15th cent.

The Choir is painted by Lattanzio Gambara, of Brescia, and there are several paintings in the chapels besides some interesting sepulchral monuments. One of the most remarkable is that of Baldassare Castiglione (1529).

the celebrated author of the 'Corti- | giano': the epitaph was written by Cardinal Bembo, and the monument designed by Giulio Romano. mausoleum is simple and noble-a plain sarcophagus, surmounted by a statue of our Lord. Baldassare's wife. Ippolita Torelli, had previously been buried here; a touching epitaph declares her beauty and virtues. Camillo, their son, lies in the same chapel.

At Curtatone, on the Lago Superiore, formed by the widening of the Mincio, was fought, on the 29th May, 1848, a sanguinary action between the Austrians and the Tuscan auxiliaries of Carlo Alberto. In this battle the students of the University of Pisa took a distinguished part.

The tract around Mantua is called the Serraglio, from the ancient walls built to defend the city against the

tyrant Ezzelino da Romano.

86 m. MANTUA (30,000).

REFERENCES TO PLAN.

1 D 2 D Duomo. 2 D 4 S. Andrea. 3 D 5 S. Barbara. 4 F 2 S. Barnaba. 2 S. Maurizio. 5 E 6 G 2 S. Sebastiano. 7 F 4 S. Apollonia. 8 F 4 S. Egidio. 9 E 10 E 4 Accademia. Liceo; Biblioteca; Museo. 11 D 5 Pal. Reale. 12 D 4 Pal. Vescovado. 13 D 4 Pal. della Ragione. H 2 Pal. del Te. E 3 Teatro Sociale. 14 E 3 Teatro Sociale. C 5 Teatro Reale. 16 17 D 3

18 C 4 Amphitheatre.
19 E 3 Post Office.
20 E 3 Hotel Croce d'Oro.

Important sights, in topographical order.

Piazza delle Erbe; Pal. della Ragione; *S. Andrea; Piazza Sordello; Duomo; S. Barbara; *Castello di Corte; Archivio; Accademia delle Belle Arti; *Museum; Pal. Colloredo; House of Giulio Romano; S. Maurizio and S. Barnaba; House of

Mantegna; S. Sebastiano; *Palazzo del Tè.

The ancient city of Mantua, from its situation on the flat and sedgy banks of the Mincio, is anything but healthy; intermittent and low fevers are frequent in the autumn, and it has no claims to natural beauty. It is surrounded by lakes and marshes; but the latter were partially drained by the French. The three lagunes, Lago di Mezzo (N.), Lago Inferiore (E.), and Lago Superiore (N.W.), formed by the swelling out of the Mincio, are maintained by artificial dams and embankments, and crossed by six bridges. The city has water communication with the Adriatic, and there is a dock for small vessels.

Mantua is a great centre for the trade in silkworms and their produce. On a market-day during summer the country women may be seen flocking into town laden with baskets of white and yellow cocoons, or displaying them

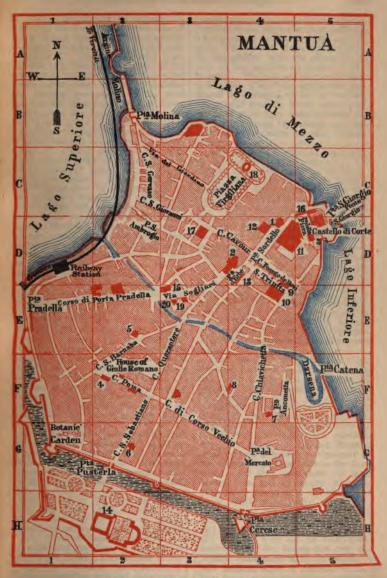
in the streets for sale.

Mantua stands on the "smoothsliding Mincius."

Propter aquam, tardis ingens ubi flexibus Mincius, et tenerá prætexit arundine ripas.

So sang Virgil in his Georgies, and the classical scholar will not have forgotten that this was the country of the poet, and that Augustus gave back to him the land of which he had been deprived when the district was divided amongst the Roman soldiers. According to Donatus, Virgil was born at Andes; a local and very ancient tradition has identified this place with Pietole, 3 m. S.E. of Mantua, at the extremity of the Lago Inferiore, surrounded by woods and groves, in which the willow predominates. Here is a monument to the Poet, erected in 1848, and a country house of the Gonzaga family, which bears the name of Villa Virgiliana.

In the 16th cent. Mantova la Gloriosa was one of the most rich and gay of the courts and cities of Italy. The heads of the Gonzaga family—Lords, or Captains, in 1328; Marquises, or Margraves



London; John Marray, Albemarle Street.



in 1443: and created by Charles V. | Dukes of Mantua, in 1589—were men of great talent and energy, especially Giovanni Francesco II. (1484-1519), and Federigo II. (1514-1540), who were munificent patrons and promoters of the arts and of literature. Their successors continued to govern with much wisdom; and Mantua became one of the most opulent and flourishing cities of Lombardy, when the death of Vincenzo II. (1627) was followed by every kind of calamity. It seemed thenceforward as if the house had become fated. Francesco IV. having died without male issue after a reign of ten months, the duchy devolved upon Cardinal Ferdinando, his brother. It was more than doubtful whether he had any right to the duchy, for Mantua had not been declared a male fief; and it was considered that Maria, his niece, was the lawful heir. Ferdinand, having by papal licence resigned his cardinal's hat, married twice. By his first and secret marriage with Camilla Reticina he had one son; but Ferdinand procured the marriage to be dissolved; Giacinto Gonzaga was declared illegitimate, and his father married Catharine of Medicis: but he had no children by her; and, on his death in 1627, the duchy was claimed by the branch of the family settled in France, then represented by Charles, Duke of Nevers. The right was contested; and the Emperor Ferdinand II. claiming to dispose of the duchy of Mantua as an imperial fief, the country was invaded by Altringer Colalto, and Gallas, names written in blood in the history of the Thirty Years' War. Duke Charles was neglected and almost betraved by the Venetians, and feebly supported by the French. On the 8th April, 1630, the imperialists laid siege to the town: famine and pestilence raged within; but the duke defended himself bravely; and the inhabitants, knowing what would be their fate, aided with the utmost valour and desperation. On the 18th July, when the garrison was reduced to 1000 fighting men, the city was taken by storm, and during three days was given up to plunder. The Germans on this occasion executed their work of devastation with great system and regularity; they got exceedingly drunk; they neither killed a man, nor insulted a woman, nor burnt a house; but they stripped the town of everything which it contained. The

plunder was valued at 8,000,000 ducats. Previous to the siege the duke had sold large portions of the Gonzaga collections. The plunder of the city dispersed the remainder, with the exception of such of the marbles as remain in the Museum. The best portions were taken to Prague. They were afterwards purchased by Christina, Queen of Sweden, who carried them to Rome, where they remained until they were obtained by the Regent Duke of Orleans, and became the foundation of the Orleans gallery.

Carlo Gonzaga I. regained his duchy by submission to the emperor; but Mantua never recovered from the blow.

The Dukes were in the last century deprived of their possessions by the jurisprudence of the feudal ages. Carlo IV. having unfortunately joined the French in the war of the succession, the Emperor Joseph I. placed him under the ban of the empire, and seized his dominions. The duke fled, and died at Padua in 1707, not without suspicion of poison; and the Emperor Joseph, declaring the fief to be forfeited, united it to his own dominions. The last of the family, still a resident here, was a pensioner of the Austrian Government until its fall. The Austrians added to the fortifications, and Mantua became the strongest fortress of the Quadrilateral, with endless walls, bastions, and bridges.

After the fall of Milan in 1796, Napoleon hastened to lay siege to the city (14th June); but the forces of Serrurier were only sufficient to keep the garrison in check, and could not prevent the occupation of the city by Wurmser, after his defeat at Bassano. Four unavailing attempts were made by the Austrians to relieve the garrison. After the failure of the last, Mantua could no longer hold out. One half of its numerous garrison were in the hospitals; and they had eaten all their horses. In this extremity Wurmser proposed to Serrurier to capitulate; the terms were immediately agreed on; Napoleon set out himself to Florence, to conduct the expedition against Rome; and Serrurier had the honour of seeing the marshal, with all his staff, defile before him. On taking the city, the French committed many excesses. was retaken after a bombardment of four days by the Austrians in 1799. It was in a street of Mantus that the Admirable Crichton was assassinated by six braves hired by the duke's son, to whom he was tutor, and it is believed that the pupil was present at the committal of the crime, if he did not himself deal the death-stroke.

In the centre of the city there is a long covered arcade, and hereabouts the place shows most symptoms of life; but the grass grows in the outskirts, and the marks of ruin, too visible upon many of the buildings, attest the misfortunes which Mantua has sustained. Yet interesting memorials remain, to remind us of its ancient splendour. There are no large squares, but great masses of buildings, huge piles casting deep shadows, feudal towers crowned with their forked battlements, castles and Lombard arches, forming a scene of peculiar and novel character. 3000 of the entire population are Jews, by whom much of the trade of Mantua is carried

** DUCAL PALACE. - The ancient Castello di Corte, the palace and fortress of the Dukes, was begun about 1302, and enlarged by Ber-tolino da Novara for Francesco Gonzaga IV., Capitano of Mantua between 1393 and 1406. (Entrance in a semicircular recess at the end of the Piazza.) It is flanked by deeply machicolated and noble towers, but battered and decayed. The archives contain documents reaching as far back as the early part of the 11th cent., and all those relative to the Gonzaga family are deposited here. The interior was richly decorated with frescoes, which were perfect till the conquest of Lombardy by the French; now only a few vestiges can be traced in some of the rooms, occupied by the public offices. The most interesting are those by Andrea Mantegna, in the CAMERA DEGLI Sposi on the first floor: on the wall I. of the entrance, a man and boy holding a horse and dogs; a fine picture of Lodovico Gonzaga, his wife Barbara of Brandenburg, and three children; and, over the door, a beautiful group of three

Angels holding an inscription. In the coves of the ceiling are heads in chiaroscuro of the Cæsars, also by Mantegna. Another room has a border representing, in small but animated groups, chases of wild animals and fabulous creatures.

Adjoining the Castello di Corte is the immense edifice, begun in 1302 by Guido Buonaccolsi, surnamed Botticella, third sovereign lord of Mantua, now comprising the so-called Palazzo Imperiale, Palazzo Vecchio, and Corte Imperiale, and containing 500 rooms. Of the older building, however, little besides the front, with its Gothic arches and windows, surmounted by machicolated battlements, and the arms of the Buonaccolsi in the capitals of some columns, is now in existence. Several artists had employed their talents upon it before Giulio Romano was called upon to transform it entirely, and exhibit new proofs of his genius. Since his time many other artists have contributed in various ways to its embellishment In fact, for the grandeur of its masses for propriety, invention, and decortions of every kind, for the solution of the most perplexing problems architectural and pictorial arrange ment, for the skilful adaptation designs to the most uninviting and embarrassing spaces, we know edifice of this kind either in or out of Italy which approaches this in perial residence, or which displays such varied resources to the student of decorative art. This Palace was the favourite residence of the later members of the ducal house. The Emperor Joseph bestowed much care upon it; parts of it retain something of their former splendour, but a great proportion have been converted into storehouses and barracks. The front of the Cavallerizza, and the Giardino Pensile, on a terrace, so as to be on a level with the upper floor, and surrounded with richly-painted Loggie, deserve attention. A suite of rooms is kept well-furnished, but the greater part are empty and desolate; and in the back part of the building, deserted

and blocked-up windows, and ng vegetation, are sad and memorials of Mantua's decay, will be found (1 fr.).

Entrance at No. 10, on a line with the Cathedral front, where the Custode



Scalcheria, or Room of the Giulio Romano executed in Mantua. als on the ground-floor, con- | The conception is beautiful, and the richly decorated ceiling, said execution most careful. The pleasures of the first paintings which of the chase, or Sports of Diana, in the lunettes, are elegant.† On the Upper Floor is

The Camera dello Zodiaco, from the painting of the Signs of the Zodiac, restored early in the present cent.: the *Children representing the twin offspring of Orion and the Moon, in the centre, are very beautiful.

The Camere degli Arazzi, four in number, once contained a set of tapestries from the cartoons of Raphael, removed by the Austrians and now at Vienna.

The stucco ornaments of the doors and wood-carvings are from designs by *Primaticcio*.

On the opposite side of the courtyard is the Galleria degli Speechi, or Ball-room, painted by Giulio Romano's pupils, and having some fine Venetian glass. The great audience-chamber, whose ceiling is upborne by consoles, is interesting. The Galleria de' Quadri contains busts of some princesses of the Gonzaga family, and wretched copies of celebrated masters.

The *Sala di Troja was painted entirely by Giulio Romano, with illustrations of passages from the history of the Trojan war. "Ajax, transfixed with a fiery arrow by Minerva, is strongly and vividly expressed. Minerva retiring, looks back with scorn upon the impotent rival of her favourite Ulysses. When Paris conducts Helen to the ship, the natural feeling of the characters is admirably portrayed all is bustle and activity. The frescoes of Laocoon and his sons, and of the completion of the Trojan Horse, are weak, and yet again, in that of Achilles dragging Hector at the back of his chariot, the very spirit of vengeance seems to inspire him."-Prof. Phillips, R.A.

Adjoining these chambers is the Sala de' Marmi (so called from a number of masterpieces of the Grecian chisel which once adorned it), very richly decorated. It is of the time of † See Gruner's 'Fresco Decorations.'

Giulio Romano. This is connected by a gallery, running along one side of the Cavallerizza, with the Appartamento Stivali, painted by Giulio Romano and Primaticcio. Near this last is the Camerino (Boudoir) of Isabella Gonzaga d'Este, called Paradiso, from the view it commands, The ceilings of most of the apartments are of wood, richly ornamented with carvings and stucco-work, by Primaticcio and others. They are very curiously varied: in one room the ceiling represents a labyrinth, with the inscription Forse che sì, forse che no, repeated in each meander. The Sala de' Mori is the richest; it is blue and gold.

Opposite to the palace, with its beautiful Gothic windows, stands the house of B. Castiglione, author of the Cortegiano, the friend of princes and painters; it has a fine gateway with sculptured arabesques; on one side is the bishop's palace, and on the other that of the Guerrieri family. Close to the latter is an ancient tower annexed to the palace which formerly belonged to the Buonaccolsi; it was built in 1302 by Botticella. About halfway up projects an Iron Cage, where criminals were exposed, whence this building derives its name of Torre della Gabbia. On the capture of the city by the French, the cage was taken down, but replaced after-

CHURCHES.

wards by the direction of Napoleon.

The tower itself commands a fine pros-

pect over the town and lake.

The Duomo, dedicated to St. Peter (1, D. 4), has been much altered. The S.E. wall, exhibiting a series of Gothic gables, separated by pinnacles of moulded brick, and all richly ornamented, shows the original style. The massive Lombard campanile is unfinished. The poor front dates from 1761. The interior was rebuilt from the designs of Giulio Romano in 1546. The arches of the aisles rest upon Corinthian pillars; the roof of the nave is flat, with richly ornal

mented compartments. The large Chapel of the Madonna Incoronata has at its 1st altar rt. a 15th-cent. fresco of the Virgin and Child with St. Leonard. To the l. of the entrance is a large early Christian sarcophagus, with figures of the Apostles.

The Vescovado (12, D. 4), though much modernised, has some good old windows in its upper stage.

A broad street leads hence S.W. to the

Palamo della Ragione (13, D. 4) in the Piazza d'Erbe (1198-1250), a fine specimen of the civil architecture of the time. A large archway of brick and stone forms a prominent feature in this building. Inserted in the wall is a Gothic throne and canopy in terra - cotta, supported by twisted columns. Beneath this canopy in a niche is a mutilated sitting Statue of Virgil, wearing the cap of Rector of the people, and holding an open book (early 13th cent.). The lofty Campanile has a curious astronomical clock, put up in 1478. It has a number of complicated movements, but is now out of order.

At the corner of this Piazza near the Church may be seen a small house-front in beautifully decorated terracotta, resting on a portico supported by Corinthian columns. Near this is the *Piazza Dante*, containing a Statue of the Poet, erected in 1870.

*Sant' Andrea has an interior in the Italian or revived Roman style, designed by Leon Battista Alberti in 1472. The cupola, by Juvara, was begun in 1732, but not completed till 1781. The great portal is deeply recessed. The Church is about 310 ft. in length, and of excellent propor-It contains frescoes by the scholars of Mantegna. The vaultings of the aisles are very bold and skilful. Notice the painted arabesques on the plasters of the nave. Anselmi executed the frescoes on the vault of the apse, the crucifixion of St. Andrew, and Campi those in the cupola. In the apse is a kneeling marble figure |

of Duke Guglielmo Gonzaga, the founder.

In the Baptistery, or Chapel of San Giovanni, 1st on the l., is the Tomb of Andrea Mantegna (1506). *Bust in bronze by Sperandio, erected in 1516, is an excellent piece of workmanship. The decoration of this chapel is from Mantegna's designs, and includes the Evangelists, and in ovals, the Judgment of Solomon, the Beheading of John Baptist, and the Angel appearing to Zacharias. neath these are the Six Cardinal Virtues, and below a row of children holding shields with waving ribbons. In the same chapel is a Holy Family, with St. Elisabeth and Zacharias, by Mantegna.

2nd Chapel 1 .- Virgin and Child. with SS. Sebastian, Joseph, Sylvester, and three others, by Lor. Costa. 3rd. -Guisoni, Crucifixion, with Longinus below. The Sarcophagus of the Saint is in the same Chapel; opposite, that of S. Gregory Nazianzen. In the rt. transent is the *tomb of Bishop Giorgio Andreassi, resting upon a bronze swan and marble sphinxes, sculptured by Prospero Clementi in 1551. In the l. transept is the fine monument of Pietro Strozzi, by Giulio Romano (1529). The brick Gothic campanile (1413), with some beautiful pointed windows, belonged to the original basilica.

The tomh of Giulio Romano has unaccountably disappeared. In the Crypt is a small wooden Statue of the Virgin and Child,

Sta. Barbara, within the Ducal Palace, was built by Bertani, a scholar of Giulio Romano. Over the high altar is the Martyrdom of the patron saint, by Brusasoroi. This Church is exempted from the jurisdiction of the bishop, and is immediately under the papal see; and the liturgy has some peculiarities of its own. The archives are extensive and curious. The Sacristy contains the large Ark, or Shrine, of St. Barbara in rock crystal, with relics of the Saint. Rine redebrick Renaissance campanile.

Sant' Egidio (F. 3, 4) contains the sepulchral slab of Bernardo Tasso.

San Maurizio (E. 2). In the 3rd chapel rt. is the Martyrdom of St. Margaret, by Lodovico Caracci. Near this is San Francesco, a fine building of the 14th or 15th cent., but now desecrated.

In a small triangular Piazza (E. 3), under which the river flows, is a Statue of Garibaldi; and, on the Bridge, one of Pope Sylvester.

San Sebastiano (G. 2), erected by L. B. Alberti in 1460, has some dilapidated frescoes by Mantegna. Opposite to it is the House of Mantegna, the ground on which it stands having been presented to him by Duke Lodovico Gonzaga, with an honorary inscription. The house is now used as an agricultural school, and close by is the Porta Pusterla, leading to the celebrated

**PALAZZO DEL TÈ.

The only account which seems to deserve credit as to the origin of the name is that which ascribes it to the form of the roads and avenues leading to it, which were so arranged as to produce the letter T. All the old authors, beginning with Vasari, write it DEL T. The Palazzo consisted originally of stables, and Federigo Gonzaga intended to make this building an unpretending country house; but Giulio, in acquitting himself of his commission, showed so much taste, that the Marquis decided upon transforming the new house into a splendid palace, and thus gave the artist an opportunity of applying, in harmonious combination, his powers as Architect, Painter, and Sculptor. Giulio executed this great work, with the assistance of his pupils Primaticcio, G. B. Pagni, and Rinaldo Montovano, in the short space of five years. The principal building, with the large court in the centre, forms a square, each front being about 180 ft, outside, and about 120 ft, in the court. The order of

architecture is throughout Doric, tastefully exhibiting all the variety of which this style is susceptible. The hall opposite the principal entrance leads over a bridge into an extensive parterre, which ends with a semicircular wall, portioned out into 15 niches, probably for statues. At its extremity is a grotto and a loggia, in a tolerable state of preservation.

The Ante-room, on the rt. of the entrance, has plaster reliefs by Primaticcio and his scholars.

Camera dei Cavalli.—Pictures of Gonzaga's horses. This is the oldest part of the building, and that which gave such delight to G. Romano's patron. The ceiling, which is of wood, is finely carved into compartments. The horses, truthfully executed, six in number, and of the natural size, two bays, three white, and an iron grey, are by pupils of Giulio Romano.

*Camera di Psiche.-Rich in frescoes, oil-paintings, and stuccoes, illustrating the story of Psyche from Apuleius, "The pictorial is wanting to render them agreeable, though it is in this room that Giulio Romano has evidently put forth his strength in force and depth of colours, and in effects of light and shade, particularly in Psyche offering her fruits and flowers to Venus, in her receiving the grapes, in the discovery of Cupid by Psyche, and in some of the beautifully composed figures of the lunettes. These pictures are in oil but are far too black. The large pictures below are in fresco, and are rich indeed in the important qualities of imagery, invention, and design, but woefully wanting in harmony."-Prof. Phillips,

Camera dei Cesari.—Frescoes in the lunettes, by Giulio Romano: Alexander discovering the writings of Homer, and Scipio restoring the wife of Mardonius.

*Camera di Fastonte, — Fall of

Phaëton in oil, on the vault. The distribution of this small room is as tasteful as its execution is exquisite.

Camera dello Zodiaco.—On the ceiling, in stucco, are the winds, and the Signs of the Zodiac: the occupations of the seasons are painted in 16 medallions.

Atrie, or Loggia forming the principal entrance. — Passages from the life of David, executed by Giulio's The medallions in black scholars, stucco are by Primaticcio. A cannonball fell through the vaulting during the siege of 1796, injuring one of the frescoes in the vault.

Sala degli Stucchi, in which is a double frieze executed by Primaticcio, from designs of Giulio Romano, representing the triumphal entrance into Mantua of the Emperor Sigismund in 1433, who the year before had created Gian Francesco Gonzaga Marquis of Mantua. The arched ceiling is equally rich in stuccoes.

*Bala dei Giganti.—This was chiefly executed by Rinaldo Montovano; a small portion only was the work of Giulio Romano, who furnished the designs. Jupiter, amidst the heathen gods, hurls his thunders upon the Titans, who, in different actions—terror, danger, and impending deathcover the four walls, down to the very floor. The giants in the foreground are 12 or 14 ft. high. Most contradictory judgments have been passed on these paintings. Vasari, Borghini, and all the earlier writers upon art, praise them exceedingly. Others have thought them wanting in taste. "Colossal figures in a small room, even where the idea of a supernatural size is intended to be conveyed, are unsatisfactory, as the spectator is quite near enough to perceive details, and finds none, except those belonging to the execution of the work, which ought not to be visible."—Eastlake.

"The taste of the work is displeasing, and unfit for the adornment of a palace; but the power of imagination exhibited in it is of the most extraordinary kind. Most of the figures are of superior order in action and in form, though some are coarse and offensive. The grouping is often exceedingly beautiful, particularly so in that of Cybele, Ceres, Hercules, Mercury, &c., but the only head that has any pretension to beauty is that of Juno. The Hours staying the progress of the horses of Apollo, are perhaps in the most perfect style of painting, as to colours and effect, of the whole."—Prof. Phillips, R.A.

The Ponte San Giorgio, which commences under the walls of the Ducal Palace and crosses the entire lake. is upwards of 2500 ft. in length. It was built in 1401, and was anciently covered, like a Swiss bridge. The view from hence is striking.

The Argine del Mulino (A. B. 2), a bridge, or rather dam, constructed in 1188 by Alberto Pitentino, is a curious specimen of ancient engineering. It stands between two of the pieces of water which surround Mantua, one of which, being of a higher level than the other, serves as a great milldam, and turns the wheels of the twelve mills which flank the bridge, and are severally dedicated to the Twelve Apostles. Over the door leading into each Mill is a small Statue of its Apostle, a figure of Christ dividing the row of Statues into two series. The bridge itself is covered, and is entered by a fortified tower or gateway, in which is a pointed window of two lights. The saw-mill, which is, perhaps, the earliest example of such machinery, was built by Girolamo Arcari in 1400. The mills extend only halfway along the Bridge, and beyond them is a smaller set of machines for sifting rice, &c.

The Beccheria and Pescheria (shambles and fish-market) stand upon the Mincio, so that they are always clean. They were built by Giulio Romano, and possess considerable architec-

tural beauty.

In the Garden opposite the Palamo

Cavriani, No. 6, Via Giardino (C. 3), is a Statue of Virgil; and on the railings 13 busts of celebrated characters, chiefly associated with the

family of Gonzaga.

The same street leads S.E. to the Anfiteatro Virgiliano, built in 1820 for games and shows, at one end of the Piazza Virgiliana, which was formed out of a swamp and planted by the French.

The Palazzo di Giustizia (F. 2) was built by Bertani, from the designs of Giulio Romano. The front is supported by enormous caryatides of bold sculpture. Within is a profusion of frescoes by the scholars of Giulio Romano, including many curious portraits of sovereigns and princes; Francis I., Charles VIII., Giovanni de' Medici; Niccolò III., Marquis of Ferrara; and Francesco IV., Marquis of Mantua.

Nearly opposite is Giulio Romano's House. Over the door is a statue of Mercury, or rather a fragment restored by Giulio Romano and Primaticcio. The attributes of the heathen gods are introduced in various parts of the building. In the Church of S. Barnaba (4, F. 2) are two good paintings by Lor. Costa and Maganza.

The Teatro Sociale (15, E. 3), built by Canonica, is a handsome modern construction facing the Corso di Porta

Pradella.

The Accademia delle Belle Arti (D. E. 4), is now merely a Drawingschool with Casts and a few unimportant Frescoes. Close to it is the

Liceo (10, E. 4), formed out of the Jesuits' College, and including the Library and Museum. The Library (Biblioteca Comunale), comprising the Accordi, Acerbi, and D'Arco Collections, contains 97,000 printed books, and a few curious MSS.: some beautiful missals, and one with pen-and-ink drawings by Andrea Mantegna. Here is a fine Rubens, formerly in the church, representing the Trinity with Angels.

and four members of the Gonzaga family in the act of adoration. The picture was cut in two by the French, and is now placed at opposite ends of the Library. In an inner Room is a large lunette by Feti—the Multiplication of the Loaves.

The *Museo is a long narrow gallery, filled with Roman and some few Greek statues and fragments, of which the greater portion, it is said, were part of the plunder collected by Lodovico Gonzaga at the sack of Rome. Left of the entrance, a Bust of Euripides, on an old altar; rt., bust of Virgil, erroneously so called. -Continuing to the rt., Minerva.-Sarcophagus with relief of Medea .-Faustina Maggiore, presented to Isabella d'Este by Mantegna .- Torso of a Greek Youth.-Relief of the Labours of Hercules .- Relief of a Funeral Supper and Sacrifice, from a Greek tomb.—Torso of a Woman.—Greek Satyr and Nymph.—Matilda Augusta. -Greek altar.-Relief of the Destruction of Troy, from a sarcophagus. -Giulia.-Three fine reliefs, representing the submission of a province, a sacrifice, and the marriage of an emperor, supposed to be Lucius Verus. -Several imperial busts, among them a fine Caligula .- *Torso of Venus, on an altar in the middle of the room .- In a room on the rt. the Chair of Virgil, that is to say, a very ancient bishop's throne of marble. Two good fluted columns of porphyry at the door .-Returning to the long Hall, Greek tomb relief (Farewell). - Relief of two figures. - Bacchanalian reliefs. - Torso of a Greek Gladiator.-Alcibiades.-Marcus Aurelius as a youth.—Torso of Venus.-Faun playing the flute.-In the middle of the room, Apollo, with reliefs of Cupid below .- Young Hermes,-Colossal head of Aphrodite. -Venus and Adonis, relief .- Melpomene as a Caryatid.

MSS.: some beautiful missals, and one with pen-and-ink drawings by Andrea Mantegna. Here is a fine Rubens, formerly in the church, representing the Trinity with Angels, so early a period as the year 945 the

eity had a mint of her own, and the Zecobe di Mantova continued to be struck down to 1780, when the Austrians suppressed the privilege. However, during the siege of 1796 the Mantuans coined some pieces, of which specimens can be seen here. On the ground-floor is a Pre-historic Collection.

Steam Tramway in 4½ hrs. N.W. to (44 m.) Brescia (Rte. 53), by Medole. Also W. to (23 m.) Asola, E. to (24 m.) Ostiglia, and S.W. to (24 m.) Viadana. The Rly.. on leaving Mantua. runs

E. to

110 m. Cerea Junct., where we join Rte. 84, and follow it as far as

115 m. Legnago Junct. (14,250), one of the famous fortresses of the Quadrilateral, which, together with Verona, Peschiera, and Mantua, defended the passage of the Adige under Austrian rule. Here our line strikes N.E. to

121 m. Bevilacqua, where it resumes its E. direction, passing

124 m. Montagnana (10,000), an interesting town, formerly of strategic importance, and strongly fortified. Among its numerous picturesque buildings are a Gothic Cathedral with cinquecento additions, and a Town Hall by Sammicheli.

134 m. ESTE (10,000), beautifully situated at the foot of Monte Cero, which forms the S. extremity of the Euganean group of hills. The Rocca, or Castle of Este, is a fine and almost unaltered building, erected in 1343 by Ubertino Carrara, and repaired by the Scaligers during their temporary possession of it; a noble dungeon tower, with frowning embrasures and battlements, and standing upon the site of the original fortress, the seat of the family of Este, so celebrated in history.

Alberto Azzo (996) was the more immediate founder of the house here on the death of the Emperor Henry III.

His ancestry may be traced to Bonifazio, Duke or Marquis of Tuscany, in 811.

Guelph, Duke of Bavaria (1071), from whom all the branches of the House of Brunswick are descended, was his son by his first wife, Cunegunda, a princess of the Suabian line.

Fulco I., Marquis of Italy and Lord of Este, son of Alberto Azzo by his second wife, Garisenda, daughter of Herbert, Count of Maine, was the founder of the Italian branch from which the Dukes of Ferrara and Modena descended; the male line of which became extinct at the end of the last cent. The last Duke of Modena, who was of the House of Hapsburg-Lorraine, represents that of Este in the female line,his grandmother, Maria Beatrix, having been the last descendant of the Italian branch. Este continued in the possession of the descendants of Alberto until 1294, when it fell an easy conquest to the lords of Carrara. Successively a dependency of Padua and of the Verona Scaligers, it passed to Venice in 1405.

Close to the Castle is the Villa Künkler, hired by Lord Byron in 1817 from Mr. Hoppner.

retaining its local government and

municipal institutions.

Este has a Lombard aspect; most of the houses are supported by picturesque arches. The Church of San Martino has a Romanesque exterior, modernised within; the Campanile, in the same style, inclines as much as the leaning tower of Pisa. In S. M. della Consolations, a Church of the Zoccoli, is a *Madonna, by Cima da Conegliano. A fine belfry tower, with forked battlements, and a Dondicolok (see Padua) of the largest size, add to the antique adornments of this mediæval town.

The Museum of Antiquities contains a very interesting and important *Collection of prehistoric remains found in the Euganean hills.

Excavations made in the gardens of the Villa Benvenuti have led to the discovery of an interesting prehistoric Cemetery.

From Este the Rly, proceeds to

139 m. Monselice Junct. (Rte. 95).

ROUTE 58.

LECCO TO BRESCIA, BY BERGAMO.

Miles.	Stations. Routes.
	Lecco
4	Calolzio 51
14	Bergamo 52, 53
-	5 Algano
	16 Vertova
	20 Ponte della Selva
17	Seriate
28	Gorlago
32	Grumello del Monte
34	Palazzolo
-	7 Paratico
39	Coccaglio
41	Rovato 53
52	Brescia 53, 59, 71
02	Drescia 55, 59, 11

The Rly. runs through a fine country, crossing several large streams descending from the Alps, which fertilize the plains at their base.

The direction is nearly due S. as

far as

4 m. Calolzio Junct. (Rte. 51), where the Rlv. to Milan diverges on the rt., and our line bears E. to

14 m. Bergamo Junet. (Rte. 52).

[Rly. N.E. to (5 m.) Alzano, in the Church of which is a fine Death of Peter Martyr, by Lor. Lotto (Rte. 52). Thence up the pretty Val Seriana to (20 m.) Ponte della Selva. 3 m. N.E. is Clusone, from which a road leads S.E. to (13 m.) Lovere (Rte. 71).]

The Serio is crossed near

17 m. Seriate, which has a large modern church.

[Steam Tramway S. by Martinengo and Romano to (24 m.) Soncino (Rte. 59), passing (5 m.) *Malpaga, celebrated for its Castle, built by Bar-tolommeo Colleoni. There is perhaps no edifice of the kind which gives so complete an idea of the residence of a great Italian nobleman in | ticelli; they resemble Montorfano,

the middle ages. Erected in the latter half of the 15th cent., it passed, after the founder's death, to one of his followers, a Martinengo, in whose family it remained until 1858, when it was sold to Count Roncalli of Bergamo, and now serves for farming purposes, the storing of agricultural produce, and the rearing of silkworms; the Castle remains to a great extent as when Colleoni died, and as it may be seen represented in some of the frescoes on its walls. It is square, having a massive tower or keep at one of its angles, and is surrounded by a moat, one of the drawbridges over which still remains. Around the castle are the dwellings of the chief's retainers and dependants. The walls of the great court and the principal apartments are covered with frescoes, characterised by rich colour and felicity of execution; they represent the principal events in the life of the great Condottiere. "In the Banquet Hall are painted - the visit of Christian II., King of Denmark, in 1475, where Colleoni is seen distributing cloth to his followers; a Tournament, a Hunting scene, a Banquet, &c.; all remarkable for the costumes of the period. On the outer walls in the Court, historical subjects, the Pope delivering the baton of command to Colleoni; an engagement with the Turks; the Doge of Venice under the Portico of St. Mark appointing him Generalissimo of the armies of the Republic. In the room in which Colleoni is said to have died is a painting of the Virgin and his patron saint in a niche or recess; the singular Armoiries parlantes of the Colleoni family are profusely distributed amongst the pictorial decorations of this remarkable edifice."-A. H. L. 3 m. further is a curious belfry, rich in architecture and sculpture, and the celebrated Rotonda of Ghisalba, one of the masterpieces of Cagnola. The Tramway crosses Rte. 53 at Romano.]

From Seriate the plain is crossed between the declivities of the Alps and the small detached hills of Mon-

between Como and Bergamo, and are formed of the same conglomerate. There are some picturesque ruins on the E. extremity.

28 m. Gorlago, not far from the Cherio torrent, descending from the Val Cavallina. In the parish Church, on a wall to the left, is a good painting by Moroni-Christ with the Cross in a glory of Angels; below, St. John Bapt. and a kneeling Warrior. 2 m. S. is the CASTELLO COSTA DI MEZ-ZATO, which contains a valuable Collection of Arms, three portraits by Moroni, and a fine *Virgin and Child with St. Catharine by Lotto. Splendid view. [From Gorlago a road strikes off 1. to (18 m.) Lovere, at the N. extremity of the Lake of Iseo (Rte. 71), passing (3 m.)

Trescorre, celebrated for its hotbaths. In the Piazza is a marble group of Hygeia and an invalid. The Chapel of S. BARBARA is decorated with frescoes relating to the life of the Saint, by Lor. Lotto.]

32 m. Grumello. [2 m. distant is Caleppio (Rte. 52). The castle on the Oglio was built in 1438, and has a statue of Count Caleppio in the court.] The Rly. turns S. through the rich plain of the Oglio. Before reaching Palazzolo the line crosses the latter river on a fine high bridge and viaduct, from which there is a good view of the town on the rt., with the river and the conspicuous tower.

The town 34 m. Palazzolo Junct. stands on both sides of the river. which runs in a depression below the surrounding country, and from its situation was an important military position in the wars of the Brescians and Bergamaschi. On both sides are considerable mediæval remains; on the W. an old black Castle, now built into a Church, and on the E. an extensive fortress, where has been erected a high modern bell-tower, surmounted by a statue of St. George. [Branch Riy. N.E. to (7 m.) Paratico, for the d' Isso (Rte. 71).] Beyond | Lago a 1 N. Baly,

Palazzolo we re-enter the great plain extending to Brescia, the Rly. running at the base of the insulated ridge of hills of Calogns and Montorfano, at the S.E. extremity of which

39 m. Coccaglio. The mountain above it derives its name from its detached position like an island in the plain, on which there is a Church, and higher up a Convent, commanding a splendid panoramic view.

The Rly. continues S.E. as far as

41 m. Bovato Junct., for Treviglio and Milan (Rte. 53), and thence due E. to

52 m. Brescia (Rte. 53).

ROUTE 59.

TREVIGLIO TO CREMONA, BY CREMA.

Treviglio Caravaggio Casaletto 14 Crema 24 Soresina 80 Casalbuttana Olmeneta 4 Robecco 12 Manerbio 25 Brescia

53

From Treviglio Junct. (Rte. 53) the Rly. runs S. as far as

41 Cremona

4 m. Caravaggio (8000). In the Church of S. Rusticus, with an elegant brick Lombard façade and high belltower, is a good picture by *Giulio* and Antonio Campi: near the town is the sanctuary of the Madonna, built in 1575, from the designs of Pellegrini. In this town were born three painters called "Da Caravaggio," viz., Ferino Stella, scholar of Gaudenzio Ferrari, Polidoro Caldara (b. 1495), scholar of Raphael, and Michel Angelo Amerighi (b. 1569). All three were originally masons.

14 m. Crems (9000), a well-built town, on the rt. bank of the Serio, in a rich agricultural district, with nine The *Cathedral Church - towers. (circa. 1400) is of yellow brick and terra-cotta, exhibiting technical and artistic taste. The windows of the front are round below, and pointed above. Under the gable runs a pretty stone arcade. The campanile, 300 ft. high, is the finest in the district. The upper part, perforated, is very elegant, and is surmounted with turrets. At the 2nd altar l. is St. Sebastian between St. Christopher and St. Roch, by Civerchio (1518). Near Crema is the handsome brick Church of S. M. della Croce, designed by Battagli of Lodi, at the close of the 15th cent., in the revived classic style. It is of circular form, with 4 projections for entrances, covered by Byzantine domes. [Steam Tramway W. to Lodi, E. to Brescia. 10 m. on the latter line is the Castle of Soncino on the Oglio (Rte. 58), where Ezzelino da Romano died in 1259, of wounds received at the battle of Cassano (Rte. 53). The Rly. continues S.E.E. to

24 m. Soresina, and thence to

80 m. Casalbuttano, on the Canal or Naviglio di Crema, a derivation from the Oglio near Calcio, for purposes of irrigation. Thence E. to

34 m. Olmeneta Junet., from which a line runs N., crossing the Oglio at (4 m.) Robecco, to (12 m.) Manerbio. In the Church of the Annunziata is a painting by Fr. Prato. Thence to (25 m.) Brescia (Rte. 53). Our Rly. turns due S. to

41 m. Cremona (Rte. 57).

ROUTE 60.

PIACENZA TO BETTOLA. - STRAM TRAMWAY.

Miles. Stations. Routes. Piacenza . 19, 57, 101

- Grassano
- 6 Rivergaro Ponte dell' Olio
- 25 Bettola

The Tramway starts near the Rly. Stat., and runs S. to Grazzano, whence a branch line strikes S.W. to Riveraaro.

14 m. Ponte dell' Olio, a Market Town (5600) on the Nure, in a picture esque situation, with some busy factories.

25 m. Bettola (3450), near the foot of the Apennines. Mule path S. in 12 hrs. over the slopes of Monte Penna to Borsonasca (Rte. 123).

PART IV.

ITALIAN ALPS AND VENETIA.

LIST OF ROUTES.

ROUTE PAGE 71. Sondrio to Brescia, by the	ROUTE PAGE 79. Padua to Bassano, Possagno,
Aprica, Val Camonica, and Lago d' Iseo 211 72. Desenzano or Peschiera to	and Asolo 337 80. Vicenza to the Baths of Recoare, by Valdagno 339
Riva, by the Lake of Gards 214 73. Innsbruck to Verona, by the	81. Padua to Montebelluna, by Castelfranco 341 82. Venice to Trieste, by Cone-
Brenner 218 74. Brescia to Riva, by the Lago	gliano, Pordenone, and Udine
d' Idro	83. Venice to Casarsa, by Portograro
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ROUTES.

TiOC	TRO.
ROUTE 71.	Miles. Stations. Routes.
SONDRIO TO BRESCIA, BY THE APRICA, VAL CAMONICA, AND LAGO D'ISEO. —CARRIAGE-ROAD, STEAMER, AND RAIL.	4 Monterotondo
Stopping Places on the Lake of Iseo. hrs. min.	From Sondrio (Rte. 42) a good carriage-road (Dil. daily) runs E.
Lovere	along the broad valley to
Pisogne 0 15 Riva di Solto 0 45 Marone 1 10 Sale Marasino 1 30	
Riva di Solto 0 45	13 m. Tresenda (1220 ft.). Mule-
Marone 1 10	path S. to Clusone for Bergamo (Rte.
Sale Marasino 1 30	42). Here the Stelvio route is quitted,
Tavernola	and the road turns off rt., crosses the
Peschiera	Adda, and ascends by two long gra-
Iseo (arr.) 2 5	dients, commanding, especially from
Iseo (dep.) 2 30	the (17 m.) *Belvedeue (3010 ft.),
Isso (arr.) 2 5 Isso (dep.) 2 30 Predore 2 45	magnificent views of the valley. 18
Sarmico 3 0	min, beyond the
•	70 9.

19 m. Aprica Pass (3875 ft.) is the poor village of Aprica, whence a road descends l. towards Schilpario (Southern Germany, Rte. 389). The snowy group of the Adamello is seen in front, and a gradual descent leads through the Val di Corteno with several ironworks, till a charming view of the Val Camonica opens out on approaching

32 m. Edolo (2285 ft.), a pretty town amidst the richest scenery. The Oglio rushes through it, and the snowy mass of Monte Avio impends E. Several ironworks in the neighbourhood.

[Carriage-road by Monte Tonale and the Val di Sole to Trent. (Rte. 391, Handbook for S. Germany.)]

Omn. daily in 7 hrs. to Lovere. One-horse carriage, 20 fr.

Below Edolo Indian corn fills the valley, which winds for several miles through a cleft in the mountains.

35 m. Bridge to the rt. bank of the Oglio. [The Val di Malga here opens W: the upper portion, called Val Miller, reaching to the Adamello. Mr. Tuckett's party, after ascending the Adamello from Val di Genova, descended by this valley (Rte. 381, Handbook for S. Germany).]

38 m. Bridge to the l. bank. The Val Paisco opens W. The road winds with the river towards the E., and at

40 m. Cedegolo, crosses to the rt. bank.

Grevo, a considerable village, is seen on the opposite side, and the road descends to

44 m. Capo di Ponte (1375 ft.). I Striking scenery. A ruined castle on a bluff opposite, and abrupt heights of Monte Vaccio to the W. A muletrack leads under them to (6 hrs.) b Schilpario (3850 ft.), whence the high road may be regained in 6 hrs. by Dezzo and the striking Via

Mala Bergamasca at Boario (see below)
—a charming excursion.

52 m. Breno, chief place in the lower Val Camonica, a highly picturesque and curious old town in a cleft on a rock that blocks up the valley, and leaves scarcely more than space for the river. The Church of S. Antonio has a Virgin and Child with Saints, and that of S. Gregorio, a similar painting, both by Calisto da Lodi. Monte Ferrone (8676 ft.), a bold granitic peak, rises to the E., and several narrow valleys penetrate in that direction towards Mte. Castello, the most southern of the snowy ranges.

[An interesting path leads S.E. by (1 hr.) Prestine to the (3 hrs.) Croce Domini Pass (6500 ft.), by which the upper valley of the Caffaro may be gained. At (4 hrs.) Bagolino it becomes extremely beautiful. Road thence to (14 m.) Lodrone, near Lago d'Idro (Rte. 382, Handbook for S. Germany).]

The road crosses the Oglio, and bends round to.

54 m. Cividate, very picturesque on all sides. Thence, following the rt. bank, it enters an alluvial flat, bounded by limestone cliffs, to which two huge masses of dark-coloured porphyry in the centre of the valley are singularly opposed.

[7 m. below Breno a road branches L, crossing the stream to Darjo, and runs thence to Pisogne, on the E. bank of the Lake. In the Church are some frescoes by Romanino. The road hence to Iseo (Omn. twice daily) is a fine construction blasted out of rock or carried on terraces over the lake. It passes through Marone, to

8 m. Sale, and thence by Marasino (where there are some cloth and blanket manufactories), and by Sulzano, to

15 m, Iseo, an industrious little

town, and the principal port of the Steamers on the lake. It stands on the site of the Roman Sebum, and has extensive silkworks. In the neighbourhood may be observed the ancient moraines of the Oglio.

On the opposite side of the lake is **Predore**, with plantations of olive and lemon, and vineyards producing a strong but excellent wine. The old **Tower** is said to have been split from top to bottom by two brothers, the one Guelph, the other Ghibelline, who could devise no other method of sharing their heritage.

Rly. onward S.E. through a pleasing

fertile country to

15 m. Brescia (Rte. 52).]

The main road continues S.S.W. along the rt. bank of the Oglio to

60 m. Boarie, where there is a Mineral Spring, and a Bathing Establishment. Here the *beautiful gorge of the Via Mala Bergamasca opens out on the rt. (see above). Our road soon reaches

THE LAKE OF ISEO.

Lacus Sebinus of the Romans (620 ft.), a very beautiful sub-alpine sheet of water, 15 m. long and about 1½ m. in breadth. The Montisola rises boldly from its centre. The vegetation of the shores is rich, and the olive-tree flourishes in the more sunny exposures. Many towers, castles, and villas are dotted round its shores. The Villa Fenaroli, at Tavernola, on the W. shore, opposite the Island, commands a fine prospect of the lake and of the small town of Iseo.

The Lake of Iseo has the same elongated form as those of Como and Garda, and, like them, fills the bottom of a great trough or transverse valley. It abounds with fish, which from the clearness of the water are visible at a great depth. Its principal feeders are the rivers Borlezza and Oglio, that descend from the Alps through the Val Camonica, and its only exit is by

the Oglio at Sarnico; it is 900 ft. deep in the centre. Its island (Montisola) is the largest of any in the Italian lakes, about 1½ m. long, with several villages, Siviano and Erza on the N.E. side, and Peschiera on the S.E. The Church of San Giovanni, crowning a rocky peninsula W. of Lovere, is a conspicuous and picturesque object.

68 m. LOVERE, a busy little town, with an animated Quay on the Lake. It has a large Church, with pictures by Ferramola and Moroni, and in the Tadini Chapel is a monument by Canova, one of the repetitions of that of Volpato, erected by Count Tadini to his daughter, who was crushed by the fall of an arch. In the Palazzo Tadini is an extensive collection of paintings, comprising a Virgin and Child, by Jacopo Bellini, Madonna with Saints, by Paris Bordone, and a Baptism of Christ, by Civerchio (1539). The view from the palace over the Lake is very fine. Near Castro, about 2 m. S. of Lovere, on the shore of the Lake, is the Orrido di Tinazzo, a chasm into which the torrent precipitates itself with a roaring noise. The road from Lovere to Bergamo is carried along it for several yards on arches; the water below is out of sight.

[There is a road N.W. from Lovere to (10 m.) Clusone, and thence S. to Ponte della Selva, whence a branch Rly. threads the Val Seriana to Bergamo (Rte. 58). S.W. a good carriage-road runs through the Val Cavallina to (18 m.) Gorlago Stat. (Rte. 58).]

From Lovere the traveller may cross the Lake to Pisogne, and walk over the opposite Col to Boveono (S. Germany, Rte. 393); or follow the E. shore of the Lake by road or steamer to Iseo, as indicated above, and thence to Brescia by train. Or he may take the steamer to Sarniso, a pretty little town at the S.W. extremity of the Lago d'Iseo, connected by a bridge with Paratioo Stat., on the opposite bank of the Oglio, which here issues from the Lake, Thence Rly. S.W. to (6 m.)

Palazzolo Junct., on the main line between Lecco and Brescia (Rte. 58). Rly. S.E.E. to

18 m. Brescia (Rte. 53).

ROUTE 72.

DESENZANO OR PESCHIERA TO RIVA, BY THE LAKE OF GARDA.—STEAMER.

Steamers on the E. bank.

		time,				
22				hrs.	min.	
Riva						
Torbole				0	15	
Malcesine		77-	-	1	0	
Assenza .		-		1	20	
Castelletto	100	1	-0	1	40	
Pai	-1	1	-03	2	0	
Torri	Sico		19	2	20	
Garda	10		n	2	50	
Bardolino	30	000	W	3	0	
Lazise .	18.		ΝĐ	3	20	
Peschiera	100	SHIP	ni.	3	50	
The Julian	100	W.	12)) pull	10,00	
1	V. b	ank	NI.			

Tr. Ottibier		
Desenzano		
Manerba	0	40
San Felice di Scovolo	0	55
Salò (arr.)	1	10
" (dep.)	1	20
Gardone Riviera .	1	35
Maderno	1	50
Gargnano	2	25
Tignale	2	50
Tremosine	3	10
Limone S. Giovanni .	3	40
Riva	4	5

Desenzano and Peschiera are both described in Rte. 53, Omn. from each place to the Steamer on the arrival of the train.

From Desenzano an Excursion may be made to the island or promontory of Sermione. The distance by water is 5 m., and by land between 6 and 7 m. In fine weather the row across will occupy 1½ hr.

The Peninsula of Sermione, now this is a subterranean arched passage, virtually an island since the cutting and farther on a second larger one,

of the ditch across the long sandy spit at the extremity of which the village is situated, is well worth a visit; it consists of a ridge of limestone, having at its S. extremity the village and the picturesque Castle, which forms so fine an object of the landscape of the Lake of Garda, and at the N. point some extensive Roman ruins, which tradi-tion has attributed to the Villa of Catullus. According to recent research, they would appear to be the remains of Baths. The village is entered by a drawbridge and a mediæval gate on the S. On the opposite side is a fortified wall, through which opens the only gate in that direction. The old Castle, in the form of a quadrangle, with a high square tower, was entered on the N. by a drawbridge. entrance is still well preserved, as well as its small port or Darsena, surrounded by crenellated battle-ments; but the principal entrance is now on the side of the village, by a gate over which are shields bearing the arms of the Scaligers, and the letters A A., showing that the edifice dates from Alboino or Alberico della Scala, and was erected in the 14th cent. The Castle belongs to the Government. There is a curious fragment of an early Christian relief in the wall of a house adjoining the Church. The town of Sermione is chiefly inhabited by fishermen. The whole of the island is one extensive olive-garden, the tree here flourishing luxuriantly and attaining a great size. As the tourist proceeds into the interior of the island he will see under the gate a mutilated Roman altar dedicated to Jupiter, and a fragment of another inscription. About the centre of the island is the old Church of San Pietro, which contains some curious frescoes of the 14th or 15th cent., representing the Cruci-fixion, the Virgin and Child, St. George, &c. Farther on we come upon an oblong building, the walls of which are of Roman construction, called by the local cicerone the Baths of Catullus. A short way beyond this is a subterranean arched passage,

	•		
		·	

d the substructions of an lifice, no trace of which rve ground except a poravement of a court made id edgeways and diagonhe N. extremity of the xtensive ruins of massive l arches in a grand style asonry, formed of alterof brick and of the slatv the locality. They eviorted a large edifice. The nds a view of a great porlake, including its N. proato the mountains of the wild and savage; the e most fertile portion from Desenzano on one side, and and Punta San Vigilio to n the other; with Monte gorge of the Adige, and bove Recoaro in the backlst in front are the hills bedige and the lake, and the Garda, Bardolino, Lazise, ng the shores. The high con the l. of the Upper Lake zine, overhanging the valalano; the abrupt point erba on our l. shuts out the Bay of Salò: near the f this point is the island of o, covered with orangeolive-gardens. S. of Mae villages of Moniga and emarkable for their fine astles-square structures. at their angles, and still ed.

: LAKE OF GARDA.

DI GARDA (227 ft.), the classical writers, is fed he river Sarca descending talian Tyrol. Although s water than Lago Magno, it is much more exten, more so than any of the s. Its greatest depth is supper portion is surhigh mountains, and expoint where the Mincio sides for two-thirds of its old and precipitous—so for a considerable dis-

tance no road is possible along the shore. On the E. side rises Monte Baldo (7210 ft.), renowned amongst botanists for its varied flora, and presenting an inexhaustible field to the geologist. It separates the lake from the valley of the Adige. A long series of phenomena, some of quite recent occurrence, proves Monte Baldo to be peculiarly liable to volcanic disturbances. The lower portion of the lake widens out amongst the lower elevations of the subalpine region, and its shores are fertile and dotted with villages. The climate is milder in winter than upon the other Lombard lakes, while the heat in summer is tempered by a refreshing breeze. The olive is much cultivated, and on the W. shore extensive plantations of lemon-trees present a singular appearance. The Lake of Garda is more subject to violent storms than those of Como or Maggiore; and, from the larger expanse of water, the waves rise to such a height as to give it the appearance of an agitated sea.

It abounds in fish, the principal of which are the trout, pike, tench, eel, two or three species of the carp genus, with the Sardella and Agona, probably different ages of the delicious freshwater herring that exists in the other Lombard lakes. The perch is entirely wanting here, although so abundant in the more western lakes.

There remains evidence that wealthy Roman families were in the habit of sojourning not only at Sermione, but at villas which they had built for themselves all along the W. coast, as far N. as Toscolano.

The only outlet is the Mincio at Peschiera, which is not navigable, being intercepted by weirs, where great numbers of trout are caught. The introduction of trawling on the Lake of Garda, as on Lago Maggiore, is likely to exterminate this fish, now rapidly decreasing in consequence.

DESENZANO UP THE LAKE OF GARDA TO RIVA.

Steamer daily in about 4 hrs., leaving Peschiera or Desenzano in the after

noon, and Riva at 5 A.M. Fare, 4½ and 2½ fr. Restaurant on board. The departures are in correspondence with the trains from Milan and Venice (see Time-tables). On reaching Riva travellers may proceed at once by tramway or carriage to Mori, and catch a train over the Brenner to Innsbruck.

After leaving Desenzano, the Steamer skirts the bold and singular headland of the Rocca di Manerba, once crowned by a Temple of Minerva, and in the middle ages by an important fortress. Next come the islets of San Biagio and Lechi, surrounded by olives and orange-trees. The latter was occupied by Garibaldi in 1859.

Salò (4500), situated at the extremity of a small bay, is perhaps the most beautiful spot on the lake. In the Gothic Cathedral is a painting of SS. Sebastian, Anthony, and Roch, by Torbido. Over the W. door is a carved wooden tabernacle of ten niches, and in the Sacristy a small Virgin and Child. Fine *view from Monte San Bartolommeo.

Tramway in 2½ hrs. to Brescia (Rte. 53), by Tormini (Junct. for Vestone).

Sald is the chief place on the Western Riviera of the Lake of Garda, a district comprising Gardone and all the villages as far as Gargnano. Not much is heard of Salò before 1121, when its castle was built by the advice of Count Albert Martinengo, to make head against the inroads of the Imperialists. In subsequent history, whenever the Salodiani had their own way, they detached themselves from the government of Brescia and declared allegiance to the Republic of Venice. Their fidelity to the latter endured to the end, and cost them dear. In 1797 the whole Riviera united in a gallant attempt to reinstate the Venetian governor, who had been dispossessed and imprisoned by the revolutionary authorities, and for a short time the movement was successful; but the arrival of a French battalion changed the aspect of affairs, and Salò was given over to the mercies of a ruthless soldiery. Of the once magnificent Palazzo Martinengo, only the walls were left. The Austrians, on succeeding the French, took away what few privileges had been

preserved; and Salò was degraded to the rank of a village till 1859, when it regained its former position through the liberation of the country. The decline of the lemon trade since the disease of 1855 has been severely felt at Salò, but the manufacture of a liqueur made from the limes, acqua di tutto cedro, is now carried on with profit.

Gardone Riviera, in a charming situation, well adapted for a long stay,
Omn. to (4 m.) Salb, whence a
Steam Tramway runs to Brescia.

EXCURSIONS.

a. By boat to the Isola Lechi.

b. To the Church of Gardone di Sopra; a short but charming walk up paths flanked by ancient bay trees.

- c. To S. Michele, commanding a splendid view. From S. Michele, it is possible to proceed to S. Bartolommeo, from which not only the whole southern basin of the lake is visible, with all its towns, villages, peninsulas and islets, but also the Mincio, the fortifications of Verona, and the valley of the Chiese.
- d. Monte Pizzocolo (6000 ft.). Fine excursion, but fatiguing. In spring all these hills are covered with flowers, many of which are rare.
- e. The following four days' trip is recommended:—1. Leave Gardone by morning steamer for Desenzano; the afternoon may be devoted to a visit to Sermione or to the battle-field of Solferino. 2. Drive to Peschiera, thence steamer for Riva by the E. shore. 3. Drive from Riva by the Lago di Ledro to Storo or Bagolino. 4. Drive to Vestone, and take the Steam Tramway thence by Tormini (Junet. for Brescia) to Salò.

Maderno has a small Basilica, striped black, red, and white, with Byzantine remains. It dates from the 10th cent, and is dedicated to St. Andrew. The capitals, and the ornamentation of

doors and windows, are Byzantine. A more ancient building seems to have been used in the construction of the actual church. In the 16th cent., S. Carlo Borromeo ordered the removal of certain marbles bearing pagan emblems; others, however, escaped his vigilance. The walls were once covered with frescoes, but these are effaced by a great coat of mortar. The pedestrian may explore the lovely Val Cartiere (paper-mills). At Toscolano there are several paper-mills, at the foot of Monte Fraine. At Bogliaco, the palace of Conte Bettoni contains fine pictures.

Gargnano (4200), one of the most considerable places on the lake. Large lemon-gardens. In the Church is a damaged painting by *Torbido*. The Cloisters of S. Francesco are worth notice. Here ends the high road from Brescia. Dil. to (13 m.) Tormini.

Tremosine, high up on the rocks, and scarcely visible from the Lake, is reached by a wonderful staircase Path. The Church has some well-carved Stalls, and commands a splendid view.

Limone, about 2 m. from the Tyrolese frontier. Large lemon plantations: first grown here in Europe; hence the name of the fruit. Here the French embarked Hofer a prisoner, on his way to Mantua to be shot. In the Church is a Crucifix carved in box-wood, and a Virgin and Child, with SS. Joseph, Anthony of Padua, and Francis, by Torbido. Good carved presses in the Sacristy.

The first Austrian village is Pregasina. A mile further, among the bold rocks on the W. shore, the Ponale torrent precipitates its waters into the Lake, near which, at the mouth of the gorge, are ruins of a Custom-house. It may be visited from Riva.

PESCHIERA TO RIVA.

The Steamer skirts the E, shore of the Lake to

Lazise (2600), surrounded by picturesque medieval walls. Its Castle, consisting of towers and a dungeon, was erected by Mastino della Scala in the 13th cent. 2 m. S., but a little inland, is Cola (Colle Alto), with a large villa of Count Menescalchi, well known for his researches in oriental literature.

Bardolino, a village with battlements, walls, and towers, is surrounded by pretty villas, and celebrated for its wine.

Garda, a walled village, which gives its name to the Lake, is at the bottom of a deep bay. In the neighbourhood is the palace of Count Albertini of Verona. A little way S. stands a villa of Count Borri, on the site of a Camaldolese sanctuary, where Count Algarotti resided. The plateau of Rivoli, the scene of one of Napoleon's decisive victories over the Austrians, in 1797, is an hour's ride from Garda. After passing the pretty promontory of San Vigilio, on which is the Villa Brenzoni, designed by Sammicheli, the steamer runs under Monte Baldo, and touches at

Torri, whose castle was built by a Scala in 1383—delightful gardens, and quarries of red and yellow marble, with which many of the buildings of Verona have been decorated.

[Road to (8 m. E.) Caprino (855 ft.). Rly. thence to Verona (Rte. 78). 2 hrs. beyond Caprino is the curious Sanctuary of S. M. della Corona (2550 ft.), well worth a visit. The descent may be made on the other side in 2 hrs. by a steep staircase path, to Peri on the Brenner Rly. (S. Germany, Rte. 284).] Casteletto and Assensa are islets with ruined castles.

Malcesine (2000) has a picturesque castle, restored, and a Church, in which is a *Descent from the Cross, by Giolino. The Colma, or Monte Maggiore (7210 ft.), the highest peak of Monte Baldo, rises above Malcesine. Steep ascent in 6 hrs.

Riva (6500) occupies a charming situation at the head of the lake.

the Austrian Custom-house.

On the W. side of the town the Castel Vecchio stands on a rock. The scenery around is beautiful, and the climate most agreeable, but the chief interest of the town itself centres in its busy little Harbour. It lies at the extreme N.W. point of the lake, hemmed in by precipices on the E. and W., while to the N. are groves of orange and citron, olives, myrtles, vines, and pomegranates.

Excursions :-

2 m. S., the road made by the Austrians in the direction of Brescia, forms a gradually rising terrace above the W. shore of the lake. It is shady in the afternoon, and commands fine views, but the walk is especially recommended by moonlight. From the point where the Cornice Road turns into the Val Ledro (Rte. 74), a path descends in 10 min, to the *FALLS OF THE PONALE, which are, however, best visited by Boat (2 fl. there and back).

Monte Brione (1185 ft.), an hour E., commands fine views, and from Monte Baldo, ascended in 5 hrs. from Nago, a grand panorama will be enjoyed.

4 m. N. is the Castle of Tenno. formerly the residence of the Bp. of Trent.

Nearly halfway is Varrone, with a pretty gorge and waterfall (20 kr.).

It is a charming drive of 28 m. to Trent, by (4 m.) Arco, and the grand gorge of the Sarca. (See Rte. 383, Handbook for S. Germany.)

Steam Tramway to (11 m.) Mori (on the Rly. to Verona, Rte. 73), through a richly cultivated country, passing Torbole, Nago, and the little Lake of Loppio.

At Torbole, on the E. shore opposite Riva, an interesting experiment in pisciculture is being tried under the direction of the Rev. Don Francesco Canevari, and a society formed for the

Luggage is examined on landing at | artificially bred with a view to exporting the eggs, and to re-stocking the river Sarca and the Lake of Garda, where trawling, and the barbarous method of taking fish by the use of dynamite, lime and poisonous drugs, have threatened to depopulate the water. In 1881, two years after the society was founded, 200,000 young trout were placed in the lake and in the Sarca. It is proposed to establish a similar society at Garda.

ROUTE 73.

INNSBRUCK TO VERONA, BY THE BRENNER.

Miles.	Stations.	Routes.
	Innsbruck	
80	Botzen	
115	Trent	
130	Roveredo	MATERIAL PROPERTY.
142	Ala	
145	Avio	
149	Peri	
156	Ceraino	
160	Domegliarà	
168	Parona	

The Brenner Railway, made by the Austrian Government, was finished in 1867, at the cost of 28,000% a mile. It runs not far from the line of the post-road. There are 30 tunnels, two of which are constructed in ources. The gradient is steepest on the N.

Verona (P. N.) .

Verona (P. V.) .

side, where it sometimes attains 1 in

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The Pass of the Brenner was probably the road taken by Drusus in the expedition commemorated by Horace-

Videre Rhæti bella sub Alpibus, Drusum gerentem.

Drusum, Genaunos implacidum genus Brennosque veloces, et arces Alpibus impositas tremendis Dejecit acer plus vice simplici.

The traveller will be reminded of these lines by the long chain of castellated forts which crown the heights purpose. Large numbers of trout are | beneath which the road passes, and though not older than the ages, doubtless occupy the the hill-forts so formidable in s of the Roman poet. These are usually so placed as to be from one another, or they are d with isolated watch-towers, hich a signal of fire by night ke by day could easily be dis-By means of this primitive elegraph intelligence of foreign a was quickly conveyed from a forthe great valleys to the

BRENNER (4485 ft.) is the lowest -road over the main chain of s; it is one of the least interpoint of scenery, but is open easons of the year. The carad was finished in 1772.

ruck (1910 ft.) is described in 3, Handbook for S. Germany, Pass of the Brenner in Rte. iews generally on the rt., as ie Summit of the Pass. Rly. ascends the banks of the ossing and re-crossing the to

Steinach (3430 ft.), beyond t turns abruptly E. into a alley to gain a higher level. ssing

Brenner, on the watershed the Black Sea and the, a similar engineering device yed, and the train makes a ve to the W., regaining the ley at

. Gossensass (3480 ft.), a summer resort. Just below the Rly. takes possession for distance of the river-bed, the eing made to flow through a a the rt. At

Franzensfeste Junct. (2460 ft.) erthal line strikes off to the l.

Botsen (880 ft.) Junct. for te, 42),

115 m. TRENT (685 ft.). Germ. Trient - Ital. Trento. The mostimportant and prosperous city in the Italian Tyrol (15,000), beautifully situated on the l. bank of the Its numerous towers sur-Adige. mounted by the stately Duomo, its marble palaces and its ruined castles, all included within a circle of embattled walls, have from a distance a very imposing aspect. Entered by five gates, it has all the character of an Italian city, nearly unaltered; many of its houses are painted in fresco on the outside. It was the Tridentum of the Romans, and the capital of Rhætia; afterwards from 1027 to 1803 a prince-bishopric. It rose to high importance and prosperity from the time that the Emp. Conrad the Salic bestowed upon the prince-bishops and their successors the temporal rule over the valley of the Adige and the surrounding district. It is still the see of a Bishop, and the chief place of a circle (Kreisstadt). The City Walls are very perfect; they are attributed to Theodoric, King of the Ostrogoths. The Adige flowed round the town in a curve until 1856, when a straight channel was made for it.

The name of the city is derived from the 30 Towers (Trenta Torri) which it formerly contained. "Montes argentum mini dant, nomenque Tridentum," is inscribed upon the Torre Vanga, or Tower of Bp. Wengo (1208-12), once used as a retreat by the bishops, now a Prison.

The Romanesque *Duomo of St. Vigilius, entirely of marble, begun in 1212 by Adamo d'Arogno, of the Como district, has a remarkable porch, and is surmounted with a dome. The high altar stands beneath an entablature of marble, which is supported by spirally twisted columns. The objects worth notice are-Adam and Eve in white marble; monuments of various prelates; porphyry tomb of the Venetian General Sanseverino, who was slain by the Trentines at Calliano (see below); the Crucifix used at the sittings of the Council of Trent; and the flights of steps sacending to the Campanile,

The Piazza contains some fine houses and a marble fountain, with Neptune and Tritons. N.E. of it rises the Torre di Piazza, or City Tower, containing the Rengo, a Bell which was tolled when the podestà or bishop wanted to collect the citizens.

Santa Maria Maggiore, of red marble, was rebuilt (1520) by Bp. Bernard of Cles, on the site of an older Church, of which the S. porch and tower remain. In it were held several sessions, including the last, of the celebrated Council of Trent, which met at intervals from 1545 to 1563. A curious but bad painting of the assembly, containing portraits of the members-7 cardinals, 3 patriarchs, 33 archbishops, 235 bishops, 7 abbots, 7 generals of orders, 146 professors of theology-is shown in it. The Cantoria or Organ Gallery, carved with Scripture subjects, Sibyls, foliage, and ornaments in white marble, is a fine work of Vincenzo Vicentini (1534).

S. Pietro had its façade restored in 1850, in honour of the child-martyr S. Simone da Trento, murdered by Jews in 1475; his skeleton is shown in a glass case, with a gold crown given by the Queen of Spain.

The Castello del Buon Consiglio, E. of the town, close to the Piazza d'Armi, an episcopal stronghold during the middle ages, is an edifice of enormous extent, surrounded by deep ditches. It now serves as Barracks, and is shamefully dismantled. The massive, round Torre di Augusto, with walls 9 ft. thick, said to be Roman, adjoins an interesting court with arcade in four stories. Many of the walls and rooms are painted in fresco, in a bold, good style; some of them are probably those mentioned by Vasari as the work of Girolamo da Treviso; others may be by Romanino, who was invited to Trent in 1540, by Cardinal Madruzzo, to paint the castle; others may be by Fogolino. There is another episcopal Castle, in ruins, outside the town.

Fine *view from the Capuchin Church,

interesting though dilapidated houses deserve notice :- Pal. Zambelli, builtby a Fugger of Augsburg; Casa Tabarelli in the Contrada del Teatro. In the Municipio, near the Cathedral, is a Museum, containing bronzes, various curiosities, and local antiquities. Among these are the *Clesian Tables, with inscriptions of the time of Claudius, found at Cles in the Val di Sole, and of considerable geographical interest. The Archæological Collection formed by Count Giovanelli includes inscriptions, a Situla in bronze with Etruscan characters, and numerous pre-historic remains. There are also minerals, shells, fossils, and a fine bust by Alessandro Vittoria, a native of the town.

Dos Trento (950 ft.), rising beyond the bridge on the rt. bank of the Adige, was fortified by the Romans under Augustus, who called it "The Wart," Verruca. Admittance is not readily granted. Its rocky sides and bushes, moreover, swarm with vipers. At the foot of the rock is the Church of St. Apollinaris, with Roman remains, said to have been a temple of Saturn.

The chief produce of the district is wine and silk. The rearing of the silkworm furnishes occupation to a large part of the population, and the lower part of the valley is covered with mulberry-trees. The festival of St. Vigilius, the patron saint (26th of June), collects an immense number of people from the surrounding country. The Pergine road leads E. into Val

Sugana, affording a direct and delightful route by Bassano and Treviso to Venice (Rte. 87).

W. strikes off a beautiful road by (8 m.) Vezzano, passing the strong fortress of Buco di Vela, and (13 m.) Le Sarche, to (24 m.) Arco, a frequented health-resort in winter. Thence to (28 m.) Riva, on the Lago di Garda, from whose little port Steamers ply down the lake to Peschiera or Desenzano (Rte. 72).

The Rly. continues to descend the l. bank of the Adige, whose lower valley which rises behind the Castle. Many is termed Val Lagarina, to

125 m. Calliano, at the entrance to the Val Folgaria. Here the valley contracts to a narrow pass, where the Venetians under Sanseverino, who was slain, were defeated by the Trentines in 1487. On a height to the E. rises the Castle of Beseno, commanding a fine *view. The Rly. now twice crosses the river. To the rt. are seen the Ruins of Castelbarco, at one time belonging to the most powerful family of the Val Lagarina, afterwards a strong frontier fortress of the Venetians. With a bend to the S. the Rly, reaches

130 m. Roveredo (680 ft.), a flourishing town of 10,000 inhab., on the l. bank of the Adige, which belonged to the Venetians down to 1509, when it was taken by the Emp. Maximilian. It is the centre of the silk-trade of Tyrol, and has numerous paper mills. There are 27 Filands (mills where the silk is unwound from the cocoon) in the town and neighbourhood, giving employment to 2300 persons, the principal being the Fllanda Bettini. There are also 36 spinning-mills (Filatorie), moved by the stream of Leno, manufacturing yearly 173,000 lbs. of silk thread, and giving employment to 343 men and 820

The Castle, in the Piazza del Podesta, once the residence of the Venetian Governor, is now the Town Council Office. Its tower has the appearance of a lighthouse more than a fortification.

E. a good road runs through the Valle de' Signori to Schio (Rte. 76).

2 m. S. is the castle of Lissana, the hilly site of which alone exists, marked by a modern house, on the l. of the Rly. Here Dante, when exiled from Florence (1302), and living at the court of the Scaligers, was some time entertained as a guest by the lord of Castelbarco, its owner. It must have been during his residence here that he observed that singular scene of desolation called Slavini di San Marco, which is traversed by the Rly. just beyond Mori. It is, as its name implies, an avalanche of stone, occasioned by the fall of a

of the mountain, which has strewn the valley as far as Serravalle with huge fragments of rock. This ruin is thus alluded to by Dante, in his description of the vestibule of hell:-

Qual' è quella ruina, che nel fianco Di quà da Trento, l' Adice percosse, O per tremuoto, o per sostegno manco: Che da cima del monte, once si mosse Al piano, è si la roccia discoscess Ch' alcuna via darebbe a chi sù fosse. Inferno, xii. 4, 10.

133 m. Mori, famed for asparagus, Steam Tramway for Riva on the Lago di Garda (Rte. 72), crossing the Adige.

142 m. Ala (415 ft.), the frontier Stat. (Buffet), where carriages are changed (Custom House and examination of luggage); a town of 3700 inhab., once famed for a flourishing manufacture of velvet and silk.

[An interesting path strikes S.E., Val Ronchi, and crosses the Colle della Lora or Rivolto into the romantic basin of Recoaro (Rte. 80). This is one of the most picturesque approaches to that charming spot.]

145 m. Avio, on the rt. bank of the river, is the last Stat. in Austria. Here is a Castle of the Castelbarco family. The long mountain ridge on the rt., separating the valley of the Adige from the Lago di Garda, culminates in Monte Baldo (7210 ft.), rich in botanical treasures.

149 m. Peri is the first Stat. in Venetia.

3 m. beyond it, high up on the rt., is seen the singular sanctuary of Madonna della Corona (2550 ft.), built in a cave among the precipices of Monte Baldo, and reached by a flight of 676 steps (p. 217).

The Rly, penetrates the famous defile of the Chiusa (Berner Klause), 3 m. long, through which the Adige rushes, flanked by precipices of limestone on either side. The Emp. Frederick Barbarossa, returning from Rome to Germany with his army in vast mass of the colite and clay strata | 1155, here found his passage stopped by a body of Veronese, who had occupied the heights. He was saved from a degrading submission by Otho of Wittelsbach, who climbed the heights in the night with 200 chosen men and drove the Veronese over the precipice.

156 m. Ceraino, at the N. extremity of the defile. Above the river are some forts, one of which stands E. on the site of the old Venetian castle, another W. on a rock, commanding not only the road and ravine of the Adige, but the plateau of Rivoli opposite. At Rivoli Napoleon gained one of his earliest and most decisive victories over the Austrians (1797). The French set up a monument on the field, which was afterwards destroyed. Our line is crossed by the local Rly. between Verona and Caprino before reaching

160 m. Domegliara. 12 m. S. is Custozza, where the Austrians defeated the Piedmontese in 1848, and the Italians in 1866. Still further S.W. beyond the Mincio, but out of sight, lies Solferino (June 24, 1859). At

168 m. Parona the Rly. crosses the Adige, and at S. Lucia enters the line from Milan to Venice. The remarkably wide circuit by which the city is approached was doubtless a precaution of military engineering.

173 m. Verona Porta Nuova Junct. (see Rte. 53). Rly. S. to Mantua (Rte. 103). The main line goes on to the Central Stat. at

175 m. Verona Porta Vescovo. Tramway between the two stations, traversing the town, every \(\frac{1}{4}\) hr. from 7 till 7; fare 10 c.

PRINCIPAL SIGHTS IN TOPOGRAPHICAL ORDER.

Church of *S. Anastasia; *Duomo; Vescovado, and Biblioteca Capitolare; S. Eufemia; Piazza dei Signori; Pal. del Consiglio; *Piazza delle Erbe; S. Maria l'Antica, and *Tombs of the

Scaligers; Corso; Porta dei Borsari; Piazza Vittorio Emanuele; **4mphitheatre; Museo Lapidario; *Castel Vecchio, and Bridge; *S. Zenone; S. Bernardino; Porta Stuppa.

Porta de' Leoni; *S. Fermo; Ponte delle Navi; **Pinacoteca, and Masseum of Antiquities; S. Tommaso Cantuarense; **Pal. Giusti Gardens; SS. Nazaro e Celso, S. Maria in Organo, *S. Giorgio Maggiore, and S. Giovanni in Valle; Castel di S. Pietro; Ponte della Pietra.

VERONA.

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ps, the climate is somewhat sharp, t healthy. The river Adige flows rapidly rough the city, dividing it into two chequal portions, and turning numer-One floating water-mills moored across the stream. It is crossed by five bridges, of which the Ponte della Pietra is a Roman work, with two of the ancient arches still remaining, the rest restored in 1520. The floods of the Adige are tremendous. One, which took place in the 18th cent., is commemorated in the ancient frescoes of San Zenone. By such a flood in 1757 the Ponte delle Navi was entirely carried away, and in 1882 it was again seriously damaged. On the 31st of August, 1845, after three days' hard rain, the greater part of the town could only be traversed in boats. The same thing took place in Sept. 1882, when the Ponte Nuovo was completely swept away by the

Decoming a Roman colony grew one of the most flourishing cities N. Italy. From its vicinity to the

The treaty of Luneville in 1801 gave the smaller portion of the city, on the l. bank, to Austria, the remainder to the Cisalpine republic.

In 1822, the Congress of Verona,

affairs of Spain, was held in the Palazzo Castellani, where Prince Metternich resided for the time.

The city was surrendered by Austria along with the rest of Venetia, and now belongs to the kingdom of

The neighbourhood is fertile, and yields grain, wine, and fruit; but the main branches of industry are connected with silk and rice.

REFERENCES TO PLAN.

1	В	6	Duomo.
2	C	6	S. Anastasia.
3		2	
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6	E	6	
7	A	6	S. Giorgio.
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	Ď		1050 OHICO.
22	ע	4	Museo Lapidario.
			HOTELS.

Colomba. ROMAN REMAINS.

6 Torre di Londra.

The **Amphitheatre or Arena is entered from arch No. 5, on the W. side (fee 1 fr.). It is supposed to have been built between A.D. 81 and 117, the date of the Coliseum. The interior is nearly perfect, owing to the continuous care bestowed upon it. Most of the other Roman amphitheatres have suffered exceedingly from having been converted into fortresses, as at Arles and Nismes, or into quarries, as the Coliseum. The outer circuit was greatly damaged by an earth-quake in 1184. The ruined portions appear to have been carried away, but the mass itself was diligently preserved. By a statute passed in 1228 convened chiefly with reference to the it was enacted that every Podesta, on

taking office, should spend 500 lire upon the repairs of the Arena. Other decrees in its favour have been since made; yet, notwithstanding all this care, four arches only are preserved of the outer circuit, which consisted originally of 72, being 8 less than in the Coliseum. A great number of the seats have been restored, yet, the operation having been performed gradually, the restorations are not apparent. There are 44 steps, 16 in. high, 28 in. wide, the ancient ones slope 2 in. from back to front to throw off the rain-water. 22,000 spectators could have been seated. The greater diameter of the Amphitheatre is 170 yds. (arena 88 yds.); lesser diameter, 135 (arena, 49 yds.). The circum-ference is 477 yds., and the height 100 ft. It is built of white and red Verona marble, the substructions and vaultings beneath the seats being of good Roman brickwork. There were 64 vomitoria, two of which (5 and 12) were for gladiators, and four (1, 8, 9, 16) for the entrance of wild beasts. There are chambers which seem to have been prisons, and others which were probably dens. Some portions of the underground arrangements which have been cleared out, lead to the idea that the waters of the Adige could be introduced into the arena for aquatic performances. The numbers sculptured on the arches of the outer circuit, to guide the spectators where to present their tickets, remain quite distinct-LXIIII. LXV. LXVI. LXVII. The interior is frequently used for exhibitions of horsemanship, acrobats, fireworks, &c., affording an opportunity, scarcely to be found elsewhere, of seeing a Roman amphitheatre full of people. In the 13th cent. it was used for judicial combats; and it is recorded of some of the Visconti, that they received 25 Venetian lire for every duel fought there.

The Roman Theatre (B. 7), between the Castel S. Pietro and the river a small fee), was built upon and against the sandy limestone rock. Its destruction began at a very early period. A decree of King Berengarius, dated

895, describes it as dilapidated, and permits all persons to demolish the ruined portions; yet much of it was standing as late as the 16th cent., and Carotto, the painter, delighted himself with drawing and studying its remains. There is now little above ground, but numerous fragments of sculpture have been dug up about it. A portion of the lowest tiers of seats can be seen, and the passage over which they were built.

The *Porta dei Borsari (C. 4, 5), like the Roman gates of Treves and Autun, is double. From traces of inscriptions in the friezes, it appears to have been built under the Emperor Gallienus, together with the walls of the city in which it was inserted, about the year 265. The style of the architecture is very remarkable; pillars with spiral flutings, small arches or windows between columns and surrounded by pediments, and numerous other anomalies, rendering it a connecting link between the style of the Antonines and that of the darkest portion of the middle ages. The inscriptions were composed of bronze letters in relief fastened to the stones, as in the frieze of the Maison Carrée at Nismes, and the words have been deciphered by the marks which they have left behind. But many antiquaries are of opinion that Gallienus merely caused the gateway to be fronted and ornamented, and that the mass of the building, the two lower arches in particular, belong to an earlier age. On the inside wall are marks indicating the height to which the river has risen on occasions of great floods. On the 17th Sept., 1882, the greater part of the city must have been deeply under water.

The *Porta de' Leoni (D. 6) is much less perfect, being only part of the original Roman double gateway, but is in better taste, and probably of about the same age. At each side is a Corinthian column, and above are three windows with pilasters, and a spirally-fluted column.

FORTIFICATIONS.

These belong to five distinct periods. The earliest are those built by the Emperor Gallienus, of which the Porta dei Borsari formed a gate: large masses of this wall remain, but generally buried in other buildings. most apparent portion is in the Vicolo di San Matteo, a lane near the gateway. To these imperial walls succeed those attributed to Theodoric. They are of great extent, built of alternate triplets of courses of stone and brick, the latter placed in herringbone fashion, as also employed in the churches of this city, and doubtless imitated from this structure. Another line, beyond the Adige, is popularly attributed to Charlemagne. The fourth set. built upon the walls of Theodoric, was begun by the Scaligers, who crowned them with the picturesque forked battlements, and the towers which rise upon the bold and precipitous hills and add much to the beauty of the town. Lastly are the outworks of the Scaligerian walls, begun by the Venetians about 1520, according to the plans of several engineers. Ultimately they were completed from the plans of Sammicheli (born here in 1484), who may be considered as the father of the science of modern fortification. Square and circular bastions had previously been introduced: of the latter kind a very remarkable one is yet subsisting, called the Bastione Boccare (A 6), containing within it a vast bomb-proof casemate, of which the vault is supported by a central pillar. But a circular bastion can never be perfectly flanked; and Sammicheli, considering this defect, introduced the triangular and pentangular bastion; and the Bastione della Maddalena (F. 9) was the first specimen of the defence which has become the basis of the present system of fortification.

The finest of the Gates designed by Sammicheli is the

*Ports del Palio, formerly Stuppa ! 1). "In this gate the mode in V. Italy which Sammicheli combined pure and beautiful architecture with the requisites called for in fortification may be seen displayed to great advantage. It is an instance of his wonderful ingenuity and taste."—Gwilt.

The Porta Nuova (F. 3) has great architectual merit. It is square, supported within by a number of piers of stone, with apartments for the guards, artillery. &c.

The Arsenal (B. C. 3, 4) is connected by a Bridge with the Castel Vecchio, erected in 1355 by Cangrande II. as a citadel, to keep the town in subjection. It is still a noble and picturesque pile, battlemented at the top. Within, the quadrangle has been much modernised, and some fine towers have been demolished, in adapting it to its present use.

The coeval Ponte di Castel Vecchio is also a picturesque object. It is of brick, turreted and battlemented. The arches are of unequal size; the largest is about 161 feet in span.

The fortified Barracks which form a striking object in all the views of the city, stand upon the site of the Castel San Pietro (B. 7), which replaced the palace of Theodoric, and was built in part of Roman materials. A flight of steps leads to it from the Ponte di Pietra, and the *View from the terrace embraces the great plain of the Adige and Po, studded with innumerable towns and villages, with the Tuscan and Modenese Apennines in the background. Higher up are the remains of the Castel San Felice, now crowned by a very strong fortress, also the work of Sammicheli. The limestone of the hill abounds in fossil remains; and in the history of geology they are remarkable, as being amongst the first which excited curiosity, when a specimen of them was presented to the celebrated Fracastoro. He had read about them in Pliny and Theophrastus, and he came to the conclusion that they were not semblances, generated by the plastic force of nature. as was the opinion at the time, bu had one day been real animals depo- | probably built by Fra Giocondo, whose

sited by the sea.

The Modern Fortifications are among the most remarkable works of military engineering in Europe. Since 1815, when the city devolved to Austria, every effort was made to render it a stronghold of the first order. Detached forts were erected on every assailable point in its vicinity, and every summit commanding the town was fortified, extensive barracks erected within the fortifications, and an Arsenal on an immense scale formed, so that the city thus became the key to the Austrian power in Italy.

SQUARES.

The Piazza Vittorio Emanuele, formerly Piazza Brà, is adorned with an equestrian Statue of Victor Emanuel by Borghi, and includes a small Public Garden. On the E. side stands the Roman Amphitheatre, and near it the Palazzo della Gran Guardia Nuova, built in 1840, now the Municipio. The adjacent Palazzo della Gran Guardia. a fine building, now principally used as a corn magazine, was designed, in 1610, by Andrea Milani, a pupil of Sammicheli. Behind it are remains of an ancient wall attributed to King Theodoric. N.W. are the Philharmonic Theatre and the Museo Lapidario. A few yds. S.W., in the Corso, is a Statue of Sammicheli, by Trojani.

Piazza dei Signori (C. 6). Here are the palaces formerly inhabited by the Scaligeri, the lords of Verona, which upon their expulsion became the seats of the municipal government. In the centre stands a good colossal marble Statue of Dante, by Zannoni, a native sculptor, erected on his sexcentenary anniversary (May 14, 1865). In the Palazzo della Prefettura (see below) the Poet was hospitably received during his exile from Florence in 1316, by Can Grande della Scala.

At the N.E. corner of this square is the *Palazzo del Consiglio (La Loggia), in the mixed style of the 15th cent.,

portrait in relief may be seen on the corner pilaster half-way up the build-ing close to the W. end. The Loggia was restored and repainted in 1874, and the interior gorgeously fitted up for the meetings of the council of the province. In the Hall of Assembly is a picture by Jacopo Ligozzi, representing the Surrender of Verona to the Republic of Venice, with other paintings. The old Chapel of the Scaligers is readily shown by the porter. Fra Giocondo (1499) was an excellent scholar, architect, and engraver. He was the first who gave a correct edi-tion of Vitruvius, and he discovered at Paris the letters of Pliny. Coupled windows and arches supported upon columns, pilasters with elegant arabesques, in a style similar to the Colleoni chapel of Bergamo, adorn other portions, all in good cinquecento style. The Annunciation in bronze at the doorway is a fine work of Girolamo Campagna. The cornice is surmounted by Statues of celebrated men claimed as Veronese, from having been born within the municipal jurisdiction, viz.: - Pliny the younger, claimed also by Como, and apparently upon good grounds; for, though he speaks in his epistle of "our Verona," this probably refers only to his rights of citizenship in the city. - Cornelius Nepos. - Macer. author of a poem upon the qualities and poisons of herbs and serpents --L. Vetruvius Cerdo. - But, above all, Catullus, who reflected as much credit upon Verona as Virgil did upon Mantua:-

Mantua Virgilio gaudet, Verona Catullo. Ovid, Amor. iii. el. 15. 1, 5.

Tantum magna suo debet Verona Catulle, Quantum parva suo Mantua Virgilio. Mart. xiv. ep. 195.

Under the arcades are portrait-busts and medallions of Veronese celebrities.

Of the modern period, and on the arch (Vôlta delle foggie) crossing the little street, is Fracastoro (1553), eminent as a physician, and one of the three great masters of modern Latin poetry, Vida and Sunnazaro being the other two. And, lastly, over an Arch.

in the N.W. corner of the Piazza, stands Scipione Maffei, the historian of his native city. Just within the Arch is a remarkable Well.

The Tribunal and Prefettura, on the S. side of the Piazza, both originally Palaces of the Scaligers, were built by Mastino (1272), and Alberto della Scala his son; but having been several times modernised, no traces remain of their ancient splendour. The palace on the E. is partly used for the courts of justice, but the principal part, including the Campanile, is turned into a prison. The court of the palace on the W. is exceedingly picturesque, and has a fine Staircase leading to its upper galleries. The Campanile to the S.W. (272 ft.) is a magnificent and simple piece of brickwork, commenced by the Lamberti family in 1172.

On the S.W. side is the *Piazza delle Erbe, or vegetable-market, the Forum in the republican times of Verona, and still the central point of the life of the city, with many old and picturesque buildings connected with its history. The small open tribune in the centre, with its four chambered columns, occupies the place of an older building, to which the newlyelected Capitano del Popolo of the Free City, after having heard mass at the cathedral, was conducted, and in which, after he had addressed the people, he was invested with the insignia of office. In after times the sentences of condemned criminals were pronounced from this tribune. Proclamations were made from it, and debtors were here compelled to submit to a humiliating punishment. The Fountain, with a statue of Verona, was first erected by King Berengarius in 916, but restored and provided with an additional supply of water by Cansignorio, ninth ruler of the Scaliger family, in 1368. The same Cansignorio erected the N.W. tower, and placed in it the first clock erected at Verona. The building on the W. side of the Piazza, with arcades and pointed windows, is the Casa dei Mercanti, built as an Exchange by Alberto della Scala, in 1301. The pillar of a single

block of Veronese marble, at the N. end of the Piazza, was set up in 1524 by the Venetians, to whom Verona was then subject, to support the lion of St. Mark. The name of the architect, inscribed on the base, was Michele Leo. The lion was thrown down when the republic of Venice expired in 1797. Near this pillar is the Palazzo Maffei (now Tresa, see below). The houses overlooking the Fountain are decorated with frescoes, some of which have been restored. Adam and Eve, by Liberale; Virgin and Child, by Gir. dai Libri. Opposite is the Casa Mazzanti, once a residence of Albertino della Scala.

A passage at the S.E. corner of the Piazza dei Signori leads to the

**Tombs of the Scaligers (50 c.). These singular white marble monuments, of a mixed pointed and Lombard style, stand close to the Church of Santa Maria Antica, which had been the parish Church and buryingplace of the Scaligers, before they rose into power. "They are of singular interest, not only for the excessive beauty of the group of marble and stone which has made this churchyard, for some five hundred years, a central point of architectural interest, but because they give us dated examples of the best pointed work during nearly the whole time of its prevalence in Verona."-Street. They are enclosed by a beautiful iron railing or trellis-work, consisting of open quatrefoils, in which the Scala, or ladder, the armorial bearings of the family, is conspicuous. The origin of the family of the Scaligers (Della Scala) is not known. We find them at Verona in 1035. In 1257 two brothers, Bonifacio and Federigo della Scala, of the patrician order, were beheaded by Ezzelino da Romano. Their fate first gave the name a place in history. In 1261, after the death of Ezzelino, the unanimous voice of the people of Verona, then a free town, raised Mastino della Scala to the office of "Capitano del Popolo." He had been a soldier of fortune in the army of the tyrant. He governed Verona wisely and moderately for 15 years. After escaping several state conspiracies, he was killed by some of the members of a disaffected family, who considered that he had aggrieved them by delaying the punishment of an offender against their honour (1277). This assassination took place under the archway in the Piazza dei Signori; which retains from that circumstance the name vôlta barbara to this day.

The Tomb of Mastino on the rt. is a plain sarcophagus, ornamented only with a cross in relief. The original inscription is preserved on the wall

Mastino was succeeded by his brother Alberto I., who, during 24 years, kept the turbulent factions in order, and sowed the seeds of commercial prosperity. These two superior men were the founders of the greatness of their house. Alberto, who had served as Podestà of Mantua, was esteemed and loved for his pacific virtues; and was installed amidst the shouts of "Viva Alberto, assoluto oggi e per sempre"; and if any portion of the legal power of the old commonwealth had still existed, it now wholly expired. Alberto died in 1301.

Further on, to the rt., a sarcophagus, without inscription, is attributed to Alberto by immemorial tradition. Upon it is sculptured the Signore, riding in full state, with sword in hand. SS. Cristina and James beside him. On the other side he kneels before the Virgin and Child, with

two Angels.

To Alberto succeeded his second son, Bartolommeo, a gentle and humane prince, who died in 1304. In his time lived Romeo de' Montecchi, and Giulietta de' Cappelletti, immortalised by

Shakespeare.

Upon the death of Bartolommeo, Alboino I. was called by acclamation to the supreme authority. Henry of Luxemburg was then prosecuting his plans for the re-establishment of the imperial prerogative; and Alboino in 1311, surrendering his authority as Capitano del Popolo, received it back

from the Emperor as Imperial Vicar in Verona; a concession by which the dignity was confirmed to the family. Alboino, a feeble ruler, called in the assistance of his brother Francesco, better known as Can Grande, who was associated with him by the Emp. Henry VII. as joint vicar of the empire. The Tomb of Albonio, the central one among three on the left, is of doubtful authority.

Cangrande was a Ghibelline in heart and soul; his court was the most magnificent of the age in Italy, and exhibited a combination of military splendour and profuse hospitality with liberality to the stranger and encouragement to literature. His palace became the refuge for all who, entertaining his political opinions, had in anywise subjected themselves to persecution; and it was here that Dante found an asylum, having been first received by Alboino.

Can Grande, or the Great Dog, died in 1329. History throws no light on the origin of his strange nickname.

His Tomb, executed by Bonino da Campiglione, stands over the portal of the Church. Upon the sarcophagus the Signore is extended in his peaceful robes, girt with his sword; above, on a pyramid, is the equestrian statue of the warrior, in full armour. The sarcophagus rests upon figures of mastiff dogs supporting the shield

charged with the ladders.

Cangrande was succeeded by Alberto, his nephew. Then followed II., his nephew. Mastino II., nephew of Alberto. From his time the history of the family, instead of exhibiting statesmen and heroes, becomes a melancholy and revolting picture of misfortune and crime. Mastino II. was vain, weak, and unprincipled. He was surrounded by a brilliant Court; Treviso, Vicens. Bassano, Brescia, Parma, Reggio, and Lucca, all acknowledged him as their lord; and he had won Padua from the powerful family of Carrara. Having abandoned the imperial party, he was fixed upon by Pope Benedict XII. as the head of the league or alliance of

leaders of the Ghibellines. But he lost several of his most important possessions, and died in 1351.

The Tomb of Mastino II., at the entrance on the left, also exhibits the double effigy; the equestrian warrior on the pyramid, and the recumbent sovereign on the sarcophagus. It was executed by Perino, a Milanese sculp-

tor, in 1380.

The first of the three sarcophagi on the left is that of Cangrande II., who built the Castel Vecchio, and the adjoining bridge over the Adige. He was murdered in 1359, after a troubled reign of eight years, and succeeded by his brother, Can Signorio. On his death-bed he ordered the execution of another brother, Paolo Alboino, the crime being instigated by his desire of preserving the succession in his own descendants, which he feared might be endangered if this brother had been suffered to survive him. Next to insuring the inheritance of Verona to his sons, his most earnest passion was the erection of a sumptuous mausoleum during his lifetime.

High up on brackets, adjoining this Tomb, is the Monument of Giovanni della Scala (1350), with statues of the Virgin and Child, SS. Anthony of Padua, James the Less, James the

Greater, and Francis.

The Tomb of Can Signorio (d. 1375), which rises in stories, surmounted by an equestrian statue, is exceedingly The plan is hexagonal; elaborate. and six Corinthianised Gothic columns support the lower story. The basement is surrounded by an iron trellis, of richer pattern than that of the rest of the cemetery. Upon the pilasters which support it are the warrior saints, Quirinus, Valentine, Martin, George, Sigismund, and Louis, in black marble, formerly gilded. Beneath the gable of the third story are allegorical figures of Virtues: Faith, with the star upon her breast; Prudence, Charity, and three others. The figure is recumbent upon a sarcophagus. An inscription in Gothic letters, just above the two E. columns, preserves the name of Bonino da Campiglione, who was both the sculptor and the architect of this sumptuous pile.

The Piazza dell' Indipendenza, near the Post Office (C. 6), has a small Garden, and an equestrian Statue of Garibaldi, by Bordoni.

PICTURE GALLERY AND MUSEUMS.

The *Pinacoteca forms part of the Museo Civico at the Palazzo Pompei alla Vittoria (E. 6). The Palaze itself, a handsome edifice, the front consisting of a Tuscan or rustic basement, surmounted by an elegant Doric portico, was an early work of Sammicheli, and was bequeathed by its last owner, Count Pompei, to his native town for its present purpose.

Adm, 1 fr.; Nov. to March, 9 to 3;

Adm, 1 fr.; Nov. to March, 9 to 3; Apr. to Oct., 9 to 4. Free only on the 1st Sun. in the month. On Sun. and

Holidays, open at 10.

The Ground-floor contains a series of casts from Canova's principal works, bequeathed by Marquis Pindemonte; a very interesting collection of fossil plants, and of fishes, from Monte Bolca, formed by the late Professor Massolongo; several Etruscan and Roman antiquities, collected by Count Verita, including fragments from the Roman theatre near the Ponte della Pietra, and a very rich Collection of Coins.

There are also Pre-historic remains; flint implements, terra-cotta lamps, glass vases, and various objects discovered in recently excavated Tombs, together with Etruscan tomb-figures and sarcophagi, and a few good busts and fragments of sculpture. Among the most interesting are five mutilated statues in Greek marble, and a torso bearing the name of Praxiteles, found in the cloister of the Duomo; three capitals; a Head, probably of Drusus; Christian urns; and a valuable collection of 48,000 coins. Among the bronze pieces should be observed the Victoria Partica, crowning the Emp. Vespasian. There are also upwards of 22,000 medals, considerably damaged

finally re-arranged.

In the vestibule is the great Bell, cast in 1370, formerly in the tower of the Piazza delle Erbe.

The *Picture Gallery was removed in 1858 from the Palazzo del Consiglio, and is now arranged in a handsome suite of apartments on the first floor.

Here only, or in the Churches of Verona, can be properly studied the works of Girolamo dai Libri (1472-1555), Carotto (1470-1546), and Morando, often styled Cavazzola (1486-1522), a pupil of Francesco Morone.

The first three rooms contain the collection bequeathed by Dr. Bernasconi. This part of the Gallery is full of pictures with false names, while many others, whatever may have been their value originally, are spoilt by

repainting.

Room V. contains some very beautiful illuminated *Service Books, with miniatures by Girolamo dai Libri, Liberale, and others. The following List of Pictures is arranged in alphabetical order of Painter's Names :-

Basaiti: 115 St. Stephen.

Bassano: 214 Venetian Senator. Bellini (Giacomo): 344 Fresco of

the Crucifixion, repainted.

Bellini (Giov.): 77 *Virgin and Child, an early work .- 86 Presentation in the Temple .- 200 Virgin and Child.

Benaglio: 152 Virgin and Child. Bonifazio: 260 Christ washing the Disciples' feet.

Bonsignori: 148 Virgin and Child. 12 Joseph's Coat Caravaggio:

broughtito Jacob.

Carotto: 92 Virgin and Children. -114 Holy Family.-119 Virgin and Child.—263 St. Catharine.—272 Adoration of the Child. - 297 Christ washing the Disciples' feet; Virgin and Child, with David above .- 336 Virgin and Child, with SS. Zeno and Peter Martyr .- * Tobias and the Archangels.

Catena: 147 Adoration of the Magi. Cavazzola (Morando); 85 Virgin | Bishop.

by the floods of 1882, and not yet | and Children .- 277 *Virgin and Child with SS. Francis and Dominic, surrounded by Angels holding Instruments of Passion; below SS. Eliza-beth of Hungary, Bonaventura, King Louis, Ivo, Bp. Louis, and Elzearius; head of Countess Sacco, the donor in the foreground-the painter's last work (1522). - 296 *Incredulity of St. Thomas; Ascension, and Descent of the Holy Ghost, in the background. -299 *Scourging of Christ. - 302 *Crowning with Thorns. - 304 St. Bonaventura. - 318-320 *Agony in the Garden, *Descent from the Cross, Bearing of the Cross (1517) :- *Fresco of the Baptism in the Jordan, 12 ft. square, with the Evangelists in medallions.

Cima da Conegliano: 99 Virgin and

Child (1510).

Cimabue: 339 Old Testament Subjects, in 30 sections.

Correggio: 93 Boy's Head. Crivelli: 334 Virgin and Child. Falconetto: 187-191 Figures in a Landscape.

Farinati: 13 Christ at the Column. Francia: 155 Virgin and Child

with Saints and Angels.

Giolfino: 252 Virgin and Child .-Half-length Allegorical figures, in fresco.

Girolamo dai Libri: 138 Virgin and Child .- 264 Baptism of Christ. -267 Virgin and Child, with SS. Hubert and Sebastian .- 276 Virgin and Child, with SS. Peter and Andrew. -278 Holy Family with Tobias, in a fine landscape. - 223 *Virgin and Child, with SS. Joseph, John Bapt., and Jerome; fine landscape.

Liberale: 315 Descent from the

Lucas van Leyden: 335 Crucifixion. Mantegna: 87 *Virgin and Child, with two Saints .- 258 Pagan Sacrifice, on parchment,

Martino da Verona: Virgin and Child, with SS. Zeno, James, and

Apollonia (fresco).

Michele da Verona: Four Heads-SS. Michael, Paul, Peter, and John Bapt .- ascribed to Cavazzola.

Montagna: 76 *S. Biagio and a

Moro (Antonio): 97 Portrait.

Morone (Francesco): 182 Virgin and Child.—265 St. Catharine and donor.—275 The Trinity, with the Virgin and St. John.—Virgin and Child with four Saints (fresco).

Paolo Veronese: 240 *Full-length portrait of Count Pace Guarienti

(1556).

Paolo Veronese (School of): 31
Baptism of Christ.—257 Deposition.—
Music; a fresco transferred to canvas.

Parmegianino: 153 Holy Family. Perugino (School of): 34 Virgin

and Children.

Piazza (Calisto da Lodi): 95 Virgin and Child with Elizabeth and St.

John.

Stefano da Zevio: 341 Virgin and Child in a fanciful bower of birds and flowers, with St. Catharine and Angels, on gold ground.

Tiepolo: 70 Saints.

Torbido: 9 Portrait.-49 Tobias

(ascribed here to Moretto).

Turone: 331 Ancona in five compartments, the Trinity and Saints (1360).

Umbrian School: *Adoration of the

Magi.

Unknown: Virgin and Child, with SS. Onofrio, Jerome, a Bishop, and

Christopher.

A gallery at one side of the court contains a number of *Engravings* given by Count Alessandro Pompei.

The Museo Lapidario (22, D. 4) contains a valuable Collection of ancient Inscriptions and Reliefs, disposed in a Court or beneath arcades. Near the entrance on the left, Asclepius and Hygieia, early Greek reliefs. It was begun by the Accademia Filarmonica in 1617; and Scipione Maffei bestowed upon it his collections, adding to their value by the description which he published of them in the Museum Veronnese. Many important additions have been subsequently made, and the collection is full of monuments illustrating points of archæology and of local interest, though a considerable number were never returned from Paris after being carried off there in 1797.

CHURCHES.

The *CATHEDRAL of S. M. Matricolare (B. 6) is attributed on insufficient authority to Charlemagne, before whose time a Church existed here, erected on the site, and with the materials, of a Temple of Minerva. The episcopal chair was transferred hither from S. Stefano in 806. The greater part of the existing Cathedral was probably rebuilt in the first half of the 12th cent., as a new Sacristy was built in 1160, and in 1187 Urban III. re-consecrated the edifice. The E. apse, and a portion of its sides, are in a very different style from the rest of the building, and perhaps a rem-nant of the original Roman church. The vaulting was begun in 1402, but not finished till 1514. In 1534 the choir, screen, and S. chapels were altered under the direction of Sammicheli. The fine Italian Gothic front is injured by a huge clock-face in the

The handsome porch must have formed part of the new building, and belongs, therefore, to the 12th cent. Four columns, two resting on griffins, support two arches, one over the other. This treatment seems to have been common in Italy in the 12th and 13th cents. The *Paladins, Roland and Oliver, who guard the entrance, may be supposed to have been introduced with reference to the traditionary connection of Charlemagne with this building. The Lombard imagery no longer appears as an ornament of the mouldings, but the under-side of the arch which forms the vault of the porch exhibits a variety of grotesque

images and symbols.

On the l. of the door, Orlando holds the sword with which he is fabled to have cleft the Pyrenees; upon the blade its name is inscribed, Durin-dar-da. His shield is pointed at the bottom, and ornamented with a species of Etruscan scroll-work. His l. leg and foot are armed in mail; the rt. leg and foot are bare. Opposite is his companion Oliver, armed not with a sword, but with a truncheon or

mace, to which is appended a ball held

by a chain.

In the semicircle over the entrance is an ancient relief, representing the Adoration of the Magi: beneath are three female heads, well executed, inscribed Fides, Spes, Caritas. To the I. of the door, on the central moulding of the splay, 7 ft. from the ground, is a hog standing on his hind-legs, dressed in a monk's robe and cowl, and holding in his fore-paws an open book, upon which is inscribed A. B. PORCEL.

The S. porch consists of two ranges of columns, with strange mystical or

satirical sculptures.

The spacious Nave has clustered columns with curious capitals and pointed arches. The more modern portions are exceedingly rich. An inscription over a door in the N. aisle commemorates the celebrated Pacificus, Archdeacon of Verona (778-846). His name is written in three languages — Pacificus, Salomon, Irenzus. Seven churches were founded by him at Verona, and he repaired the cathedral 30 years after Charlemagne's death. Between the 1st and 2nd altars on the rt. is the monument of the poet Antonio Cesari (1846), with good statues of Religion and Poetry, surmounted by his bust.

In scraping the whitewash from the walls of the aisles, some good fres-coes were discovered: those on the N. side are attributed to A. Mantegna, on the S. to Falconetto. The paintings are in good preservation and the colours brilliant. 2nd altar rt., *Liberale, Adoration of the Three Kings, with a rich landscape; at the sides, Giolfino, SS. Roch, Anthony the Hermit, Bartholomew, and Sebastian. 3rd rt., Morone. SS. James and John Evan., with the head of the painter below. 4th rt., Giolfino, the Last Supper. *The Chapel of S. Agata, at the end of the rt. aisle, has a fine sculptured shrine of the saint, of the 14th cent.; the pilasters at the en-trance, covered with handsome arabesque reliefs, were executed in 1508. The choir, with its curved colonnaded marble Screen, is by Sammicheli. On each side is a Chapel with good arbesque reliefs on the pilasters. The bronze Crucifix over it is by Giovanni Battista da Verona (fl. 1500). Its walls and mouldings are painted in fresco by Francesco Torbido, from the designs of Giulio Romano. In the 1st Chapel 1, is the *Assumption, by Titian, which was taken to Paris.—"The execution is of high excellence."—Cic. 3rd left, Predella, by Giolfino. In the Sacristy, SS. Peter and Paul, by Morone.

The Baptistery, or San Giovanni in Fonte, is said to have been re-built between 1122 and 1135, after having been destroyed by an earthquake in 1116. In the centre is a large octa-gonal *Font, 31 ft. in circumference, hewn out of a single block of yellow Verona marble. A frieze of small Lombard arches, supported by grotesque heads, runs round the summit. On the faces are represented (1) the Annunciation; (2) Visitation and Nati-vity; (3) Angels appearing to the Shepherds; (4) Adoration of the Magi; (5) Herod commanding the Slaughter of the Innocents; (6) Execution of his Decree; (7) Flight into Egypt; (8) Baptism in the Jordan. sculpture is in a rude style. In the middle of the great basin there is an inner one of red marble, quatrefoil in shape, intended for the priest to stand in whilst the catechumens were being immersed in the larger basin. The picture of the Baptism, on the l. of the entrance, is by Farinati. Opposite is a good Venetian Virgin and Child, with SS. Andrew, Jerome, John Bapt., and a Bishop. On the walls are remains of frescoes.

The Cloister had originally a double arcade, still retained on the E. side; each arch rests on a pair of columns, and each pair is of a single piece of red marble, the capitals and bases being united. Within its area was discovered in 1885 a *Mosaic Pavement below the present level, 400 ft. by 52, supposed to have been Baths. Traces of a Temple of Minerva were also

brought to light, including a column, still left in situ, while other fragments have been removed to the Museum. The picturesque little Church of S. PIETRO IN CATTEDRA, close to the Duomo on the S., is now a private Chapel, and contains nothing of interest.

The Biblioteca Capitolare, entered from the cloister, is one of the important collections in Italy for sacred and Patristic literature.

It was first formed by Pacificus, and contains a large proportion of very early MSS., some of the 4th and 5th cents. Here Petrarch first read the Epistles of Cicero; and the library is yet an unexplored mine for the historical, ecclesiastical, and liturgical enquirer. Many of the MSS, are palimpsests, and one of them furnished the 'Institutes of Gains,' an elementary treatise designed for the use of law students, and presenting a synoptical review under three heads (persons, things, actions), of the jurisprudence of the time of Antoninus Pius, and Marcus Aurelius. It was known that this treatise was the foundation of the 'Institutes of Justinian,' but not a fragment of it could be found, "A rumour, devoid of evidence," says Gibbon, "has been propagated by the enemies of Justinian, that the Jurisprudence of ancient Rome was reduced to ashes by the author of the Pandects, from the vain persuasion that it was now either false or superfluous. Without usurping an office so invidious, the Emperor might safely commit to ignorance and time the accomplishment of this destructive wish. Before the invention of printing and paper, the labour and the materials of writing could be purchased only by the rich; and it may reasonably be computed that the price of books was a hundredfold their present value. Copies were slowly multiplied and cautiously renewed: the hopes of profit tempted the sacrilegious scribes to crase the characters of antiquity, and Sophocles or Tacitus were compelled to resign the parchment to missals, homilies, and the golden legend." Years after the death of Gibbon his sagacity was verified by the zeal of Niebuhr, who, when on his way to Rome in 1816, examined this Library: two small fragments relating to Juris-

prudence, not palimpsests, had been published by Maffei, but he had not ascertained their author. Niebuhr suspected that they were parts of the 'Institutes of Gaius'; and upon further examination he discovered nearly the whole of the remainder palimpsested beneath the homilies of St. Jerome. In the process of destroying the overlying homilies and restoring the text beneath by means of an infusion of gall-nuts, some portions of the parchment were rendered illegible, but in the main the lost work has been reproduced. Of the other palimpsests is a Virgil of the 3rd or 4th cent., under a commentary by St. Gregory on the Book of Job, in Longobardic writing of the 8th. It may be older than the Virgil in the Lauren-tian Library at Florence. Here also may be seen the baptismal certificate of Prince Charles Edward Stuart, the young Pretender, dated "Roma, ultima Decemb. 1720"; - a diptych of the Consul Anastasius in the 6th cent.-and inedited poems by Dante.

The Vescovado (Bishop's palace), adjoining the Cathedral on the E., has been altered and rebuilt at various periods, but principally about the year 1356. Its entrance court with fanciful columns is striking, and affords a good view of the picturesque apse of the Baptistery. In the CHAPEL are three small paintings by Liberale-the Nativity, Adoration of the Magi, and Death of the Virgin, and a Raising of Lazarus, by Carotto. Facing the entrance is a fine colossal *Statue of a crowned female with the artist's name, Alessandro Vittoria. It was intended to be placed, with three others, on the corners of the Tower, but the Austrians forbad the completion of the work.

*Sant' Anastasia (2, C. 6) is one or the most complete and representative Gothic brick Churches in the N. of Italy. The main fabric was begun in 1260, the casing of the front in 1426. The reliefs on the latter are incomplete. Two panels of a pilaster on the rt. represent the Preaching and Death of St. Peter Martyr. Of the W. doorway architects speak with enthusiasm. "You feel," says Mr. G. E. Street,

" as though Fra Angelico might have ! painted such a door in a Paradise, and as though it were too fair to be real." The woodwork should be noticed for its simple effective design. In the interior twelve circular pillars support pointed arches and separate the nave from the narrow aisles. The short choir terminates in an apse of five sides. The transepts are short, with two chapels opening out of each; and in the angle between one of them and the choir is a square tower, terminating in an octagonal spire. All the arches and vaultings are obtusely pointed. The springing of the middle vault hardly exceeds the points of the arches into the aisles; and the windows of the clerestory are circular and very small. The Church is 75 ft. wide and 300 ft. long. It appears to have been originally entirely covered with frescoes, but many of them are almost destroyed; those, however, in the spandrels of the vaulting are remarkable for their beauty and fine preservation. The two basins for holy water are supported by grotesque figures; that on the l., an inverted capital, has its stem sculptured by Gabriele Caliari, the father of Paolo Veronese. The *Freqoso Chapel (1st rt.) has a monument by Danese Cattaneo (1565). 2nd rt. St. Vincent, by Rotari: above is a curious fresco, in bad preservation. This and the next altar are surrounded by boldly executed arabesque reliefs of tortoises, lizards, birds and their nests, &c. Above the 3rd rt., frescoes by Liberale. 4th, Virgin and Child, with SS. Anthony the Hermit, and St. Martin, by Carotto. The last chapel contains a curious 15th-cent, piece of sculpture, a coloured Entombment, with half-lengths of 8 Apostles below. Here also is a wooden Crucifix, and an iron Lamp. In the rt. transept: the *Virgin, SS. Thomas Aquinas and Augustine, a kneeling friar, and two donors, an excellent picture, by Gir. dai Libri. Good frame, and on the rt. of the altar a fine Tomb. The Chapel of S. Gemignano, furthest from the choir, has fine frescoes (probably by Altichieri) connected with the Cavalli family, and a

Gothic tomb.† The next is the Pellegrini Chapel, in which are curious 15th-cent, reliefs in terra-cotta, of the life of our Saviour. The Descent from the Cross is the best, to the rt, of the window. Here are also two good red marble Gothic monuments of the Pellegrini, and some frescoes, in which portraits are introduced of members of the Alighieri and Bevilacqua families; on the rt, wall is the Virgin and Child with saints, angels, and donors: opposite, a similar painting. Over the arch is a St. George, much injured, by Vittorio Pisanello; the foreshortenings and projections, as usual, remarkably skilful. In the Choir, on the l., is the equestrian Statue and *Tomb of Cortesia Serego (1432), brother-in-law and general of Antonio della Scala, 1st Chapel in the 1. transept: curious frescoes in the style of Mantegna, and a fine tomb of the Lavagnoli family (1580). The next Chapel, where the bells are rung, has a good Tomb, and frescoes of SS. Mary Magd., Catharine, and another, by Liberale. The Sacristy is entered by a beautifully inlaid door, over which is a huge ugly picture, the Council of Trent, by Falcieri, with no merit as a work of art, but curious as a nearly contemporary memorial of that assembly. Within, Brusasorci: Saints, and portraits of members of the Dominican order. The 4th Chapel on the N. side was built from the designs of Sammichdi: the altar-piece, in a Giottesque style, contains portraits of Mastino II. della Scala, and his wife Taddea Carrara, kneeling before the Virgin, injured by time; the features of Mastino are remarkably expressive of his character. Above is the Descent of the Holy Spirit, by *Giolfino; higher up, the same subject, by Michele da Verona. 2nd left, SS. George and Erasmus, by Giolfino; 1st left, coloured figures, by Michele da Verona. Cenotaphs have been erected of Cossali, author of the Storia Critica dell' Algebra, a work of great merit; Cagnoli, the mathematician; Targa, the translator of Celsus;

[†] The Arundel Society has published 'The Monuments and Freeces in the Cavall Chapel,' by John Ruskin.

and Lorenzi, a poet. The pavement is formed of most tasteful designs in white, grey, and red marbles. In the middle of the Piazza is a white marble sitting STATUE OF PAOLO VE-

RONESE, erected in 1888.

On the N. side is the interesting 14th-cent. Gothic Chapel of San Pietro Martire, which, with the adjoining buildings, now the Liceo, formed a part of the convent of Sant' Anastasia. Over the entrance, "supported on a large slab of stone, corbelled forward and balanced upon the top of a thin well" (Street), is the

*Monument of Guglielmo da Castelbarco (1320), the friend and adviser of the Scaligers, and one of the chief benefactors of S. Anastasia. Its Gothic canopy is supported by four shafts of white marble, beneath which rests the red marble sarcophagus, supported on the backs of couchant lions, and bearing the recumbent effigy. " As far as I know or am able to judge (says Mr. Ruskin), the most perfect Gothic sepulchral monument in the world, my most beloved throughout the length and breadth of all Italy ;-chief as I think among all the sepulchral marbles of a land of mourning." There are three other good 14th-cent. tombs within the courtyard.

On the E. wall of the Chapel are some damaged frescoes by Falconetto.

SS. Apostoli, close to the Porta dei Borsari (C. D. 4), has three canopied Tombs, an old Tower and Apse, and (on the S.) a fragment of a very picturesque Cloister in two tiers, with round arches, and coupled shafts of red marble. Nearer the gate is the House of Giolfino, covered with damaged frescoes.

San Bernardino (D. 2) is flanked by two cloisters full of decayed and broken tombs. The Church was built about 1499, after the great pestilence, and restored in 1859. It has a fine rood and organ-loft. In the 1st chapel rt. are some damaged frescoes by Giolfino. In the 2nd, Bonsignori, the Virgin and Child with SS. George and

Jerome (1488). 4th rt. restored frescoes, Life of St. Anthony, by Dom. Morone. 5th, Crucifixion, by F. Morone (1498), and three frescoes of Passion Scenes by Giolfino. In one of them the painter has introduced a view of the Piazza di Brà (now Vittorio Emanuele) as it stood in his time -an interesting topographical memorial. Further on is one of the finest works of Sammicheli, the little circular *Cappella Pellegrini, "whose beauty, we think, has scarcely ever been surpassed, and which exhibits, in a striking degree, the early perfection of the Venetian school. It was not finished under Sammicheli, and blemishes are to be found in it; it is, nevertheless, an exquisite production, and, in a surprising small space, exhibits a refinement which elsewhere we scarcely know equalled." - Gwilt. In the Choir on the 1., the Virgin and Child with SS. Bernardino, Peter, Paul, Francis, Anthony of Padua, Louis, and Jerome, by Benaglio. On the organ doors, SS. Francis and Bernardino; beside the Choir-arch, SS. Louis and Bonaventura; both by Morone. In the Cloisters, frescoes by Giolfino; in the Refectory, entered from a door beyond the Convent gateway, frescoes by Morone, discordant, however, in style.

Sta. Elena, adjoining the Baptistery of the Cathedral, contains some curious ancient inscriptions, and the Tomb of Theodorius, cardinal in 1177. Behind the high altar is a painting by Felice Brusasorci, of St. Helen and other saints.

Sant' Eufemia (5, C. 5), a fine brick building of 1262, but modernised, has a 15th-cent. front, with a large sarcophagus of Count Sanguinetti, supported on consoles. In the chapel on the rt. of the choir are frescoes by Carotto, representing the History of Tobias. 3rd chapel rt., D. Brusasorci, the Virgin and Child, with SS. Sebastian, Monica, Augustine, and Roch; in the background, SS. Christopher and Peter Martyr. 1st chapel 1., Moretto, SS. Paul and Anthony the Hermits. Many interesting Tombs were destroyed when this Church was repaved. Outside the door (over which is a faded 15th-cent. *fresco of St. Augustine, by Stefano da Zevio) is a monument to Marco and Pier Antonio Verita, by Sammicheli, who also designed the Cloisters, now included within the Scuola Teenica. The antiquary and historian Panvinio and Cardinal Noris were Austin friars in the convent of Sta. Eufemia, and Fracastoro was buried here.

*San Fermo Maggiore (E. 6). This Church "affords the best detail of brickwork in all Italy."—G. E. Street. Its foundation may be traced as far back as 751, though the Crypt does not appear to have been built before 1065. It originally belonged to the monks of St. Benedict, passing to the Franciscan friars in the 13th cent. The rows of little arches are some of them trefoil-headed. The W. door is round-headed, with a profusion of ornamented mouldings. Above the four lancet windows with trefoil heads, is a smaller triple window, and a circular opening on each side of it. The building ends in a gable, whose cornice is loaded with ornament, with three pinnacles. 1. of the principal entrance is the sarcophagus of Cangrande's physician, Fracastoro.

The interior is in a fine and bold Gothic style (1313-1332). singular open Roof is of larch. In the Alighieri Chapel (S. transept) are two sarcophagi of the last members of the Dante family. They were erected by Francisco Alighieri, sixth in descent from the poet, to the memory of his brothers Pietro and Lodovico. Torello Saraina Chapel (3rd rt.) was built by the historian of Verona of that name in 1523. Opening out of the N. aisle is a Chapel erected about the beginning of the 16th cent., by Giulio Battista, and Raimondo della Torre, to the memory of their father Girolamo and their brother Marc Antonio. Both father and son were professors at Padua, and enjoyed the highest reputation. The monument, a lofty altar-tomb, was decorated with

bronzes by Andrea Riccio, architect of Sta. Giustina at Padua. The few ornaments, bronze sphinxes, and portraits which remain, arel of great beauty: the principal reliefs were carried off to Paris, where they are fixed into a door of painted wood at the Louvre; they have been replaced

by copies.

Over the W. door is *Crucifixion, supposed to be earlier than the time of Cimabue. On the l. wall, above the Brenzoni tomb, Vittore Pisanello, Annunciation (1430). Adoration of the Magi, in a bad light. In the large chapel of the Sacrament I., is a very remarkable picture (1528) by *Carotto; the Madonna with the Infant and St. Anna in the clouds, surrounded by angels. Below are \$8. John Bapt., Peter, Roch, and Sebastian. The whole is painted with great power, the colouring rich, the execution solid. On the I. wall is a Pietà, Left of the Choir, Doby Barca. menico Morone, SS. Anthony of Padua, Biagio, and Nicholas. 3rd left, Orbetto, the Nativity. 1st left, G. B. del Moro, SS. Nicholas, Augustine, and Anthony the Hermit. 3rd rt., Torbido, Virgin and Child, with Raffael, Tobias, and St. Catharine. In the large chapel on the rt. is the tomb with recumbent effigy of Barnaba da Modena, who made the pulpit canopy. Outside the choir arch, frescoes of the Coronation and Adoration, by Pisanello. To the rt. of the Choir, D. Brusasorci, Crucifixion, with the Virgin, St. John, and the Magdalen. The Gothic PULPIT, with a marble canopy, by Barnaba da Modena, and frescoes of saints and prophets, by Stefano da Zevio, is remarkable. The Cloisters to the rt. of the Church are on a lower level. Here is a curious monument to Antonio Pelacani (Skin-the-dogs), who appropriately took to wife Mabilia Pelavicini (Skin-the-neighbours). He was a professor of Music, who died in 1327, and is represented teaching four pupils. The neglected Crypt, close by, has curious fragments of frescoes.

San Giorgio in Braida (A.6), of very ancient foundation, was rebuilt in

1477. The interior, completed from the designs of Sammicheli, exhibits his talent and exuberant richness of fancy. The altar-piece by *Paolo Veronese, a large vigorous Martyrdom of St. George, was finished by his pupils. The painter has represented himself on horseback to the rt. The picture is enclosed within a finely sculptured reredos, by Brugnoli, Sammicheli's nephew. To the rt. in the choir is *Farinati's Miracle of the Loaves and Fishes, painted in 1603, at the age of 79. With many defects, this picture is a remarkable performance. The painter has introduced himself on horseback to the 1. The Fall of the Manna, begun by Felice Brusasorci, was completed by Ottini and Orbetto, his pupils. 5th altar I., Moretto, the Virgin and Child, with SS. Catharine, Lucia, Cecilia, Agata, and Agnes (1540). 4th l., *Girolamo dai Libri, the Virgin, SS. Zeno and Lorenzo Giustiniani. 3rd l., SS. Sebastian and Rocco, by Carotto. 1st l., *St. Ursula and ten Virgins, by the same painter. *Brusasorci, the Virgin and Archangels, supposed to have been executed in rivalry of the preceding picture, Over the door, *Jacopo Tintoretto, the Baptism in the Jordan; a fine work in bad preservation, copied in mosaic at S. Marco in Venice. On the Basins for holy water are bronze reliefs of St. John Bapt. and St. George. At the sides of the Organ, and opposite, is the Martyrdom of the Patron Saint, by Romanino, which once formed one painting. The Singing gallery on the rt. is wellcarved in wood.

San Giovanni in Valle (B. 8) is principally remarkable for its crypt, which contains two early Christian "Tombs in white marble. On the I. is a large Sarcophagus with reliefs of uncertain subjects, which appear to represent the Woman of Samaria, Demoniac, Christ between SS. Peter and Andrew, the Issue of Blood, and the Kiss of Judas. Above, the Temptation of Eve, and Adam in Paradise. At the sides, two figures bring offerings of sheaves and a lamb, probably

symbolizing Cain and Abel; on the other side, Adam and Eve; on the face, St. Peter with the Cock. The two recumbent monks appear to have been added about 1495, when the tomb was discovered. The other Tomb represents two figures in relief, with Innocents at their feet. S. of the Church are scanty remains of a Cloister, with coupled shafts and round arches.

S. Lorenzo (C. 4), flanked by round brick turrets, is modernised within, but retains its ancient columns in the nave, and a gallery above the aisles. Over the high altar, Virgin and Child with SS. John Bapt., Laurence, and a bishop, by Brusasorci.

S. M. in Organo (C. 7), with an unfinished façade by Sammicheli, was built in 1481 upon the site of an ancient building called the Organum, of the time of the Lower Empire, which it is thought was either an arsenal or a

prison.

The Church is chiefly celebrated for the *intarsiatura, or inlaid woodwork of the Choir and Sacristy, by one of the greatest masters in this branch of art, Fra Giovanni (1499), an Olivetan monk, to which order this Church belonged. The small landscapes on the panels of the Stalls are by Cavazzola and Brusasorci. In the rt. transept is a large picture by Guercino of S. Francesca Romana. The fresco of the archangels Raphael and Gabriel, outside a Chapel in the rt. transept, is by Morando. In the Choir behind the altar is a beautifully carved walnut-tree *candelabrum.

Outside the Choir arch, frescoes of the *Paschal Lamb and Manna, and the Ascension, by Giolfino. On the walls of the Choir, Farinati, St. Peter sinking in the Waters; St. Gregory feeding the Poor. End of I. aisle, Domenico Brusasorci, Resurrection of Lazarus; Pool of Bethesda, with Angels in the lunette above. In the Sacristy are *Frescoes by Francesco Morone—half-figures of Olivetan monks in white dresses, on blue grounds, and lunettes with portraits of

Olivetan popes. On the wall is a portrait of Fra Giovanni da Verona, by Morone. The coloured landscapes below the intarsia work are by Brusasorci. Here also is a finely coloured painting by *Gir. dai Libri -the Virgin and Child, with SS. Catharine and Stephen, unfortunately cut away at the margin; and a good St. Francis, by Orbetto. On the l. is an inscription to the memory of Coheth and Opha, two Anglo-Saxon kings (A.D. 714), who are supposed to have become monks, and are said to have assisted in erecting the celebrated Bewcastle Stone (see Ferguson, 'History of Cumberland,' p. 119). 4th chapel 1., Savoldo, Virgin and Child, with SS. Peter, Bernardo Tolomeo, Zeno, and Paul; 3rd chapel, *Fr. Morone, Virgin and Child, with SS. Augustine and Martin (1503). The Campanile was erected in 1533 by Fra Giovanni.

Beneath the Choir is a Crypt, with ancient Roman columns. In the Nave are some curious capitals. Several of the medallion portraits over the arches

are attributed to Torbido.

S. M. della Scala (D. 5) has a portal in the cinquecento style, by Fra Giocondo. It was first founded by Cangrande. 4th altarl., is a fine Peruginesque Madonna, with SS. Jerome, Catharine, Lawrence, and Peter. To the rt. of it, tomb of Scipione Maffei (1755), the historian of Verona, perhaps the most able and judicious of Italian antiquaries, and also a dramatic poet of considerable merit. There is a good Gothic Tomb in a Chapel to the rt. of the high altar; and behind, in the Belfry chamber, are frescoes of the life of St. Anthony, by Stefano da Zevio or Pisanello.

SS. Nazaro e Celso (D. 8) was partially rebuilt in 1464, and mutilated, its arches having been reduced to three. On the organ-shutters, over the entrance door, is a Choir of Angels, painted by Brusasorci. *Paolo Farinati's fresco of Adam and Eve is thought to be one of his best productions. The handsome chapel of S.

Blagio in the 1. transept is Gothic, and covered with frescoes, some of which were painted by Bart. Mon-tagna. The fine picture of St. Biagio and St. Sebastian, over the altar, with the Virgin and Child above, is by Bonsignori; the figures of the female saints, and especially of the patron saint holding an iron comb (the instrument of his martyrdom), are beautiful; the predella beneath, representing the martyrdom of several saints, is a good work by Girolamo dai Libri. On the W. wall, Mocetto, Virgin and Child, with SS. Biagio and Giuliana. In the rt. transept are panels by Bart. Montagna, representing SS. Nazaro and Celso, attired as cavaliers and looking like portraits, and SS. John Baptist and Benedict. At the 2nd altar I., is a picture somewhat in Bonifazio's manner of the Virgin and Child, with SS. John Bapt., Anthony the Hermit, Benedict, and Biagio, and a page. In the Sacristy, Stefano da Zevio, Pietà with SS. Benedict and Albert; Montagna, Dead Christ with Angels. In a private garden formerly belonging to the monastery is a small chapel, excavated in the side of an adjoining hill, with frescoes of various dates, badly preserved.

S. Paolo (E 7) has at the 3rd altar rt. a Holy Family, with St. Paul and two donors, by Gir. dai Libri; in the transept, to the l. of a copy from Paolo Veronese, the Virgin and Child, with SS. Anthony the Abbot and Mary Magd., by Bonsignori; and over the high altar, the *Virgin and Child, with SS. Peter and Paul, by Carotto.

SS. Siro e Libera (B. 7), below Castel S. Pietro, reached by a flight of steps, has a projecting porch with frescoes of the Patron Saints in the lunette. It is one of the most ancient Churches in Verona.

Santo Stefano (A. 7), founded in the 11th cent., but disfigured by alterations, has a good octagon tower. 20 Bishops of Verona are buried here; and it is probable that this was the original Cathedral. There is a marble

throne for the bishop still existing. The crypt may, perhaps, date from the 7th cent., having every mark of early Christian antiquity. On the rt., descending to it, is an ancient Statue of St. Peter. PAINTINGS .- In the rt. transept, *Carotto, the Virgin between SS. Andrew and Peter. To the rt. of the high altar, Giolfino, the Virgin and Child, with SS. Placida, Mauro, and Simplicio. Over a door on the rt., Dom. Brusasorci, a fresco: St. Stephen preceded by the Holy Innocents: close to it are remains of a fresco of the 14th cent. To the l. of the high altar, Brusasorci, Adoration of the Magi. Chapel on the rt., Farinati, Massacre of the Innocents, *Orbetto, the Forty Martyrs.

San Tommaso Cantuariense (D. 7) was assigned to Thomas à Becket by Tebaldo, bishop of Verona, in 1316, The front is of the 15th cent; the principal doorway is good. In front of the Sammicheli Altar, 2nd rt, is buried the architect, Michele Sammicheli (1484-1554). His bust is on a monument to the rt. Paintings: at the high altar, Felice Brussorci, Virgin and Child, with St. Catharine, SS. Thomas à Becket, Francis, Cyril, Bernard, and John Bapt.—3rd left, Farinati, Virgin and Child, with SS. Alberto and Jerome. In the sacristy is a good old Copy of Raffael's Virgin and Children in the Vienna Gallery.

*SAN ZENONE (B. 2) is the most interesting example in Verona of the ecclesiastical architecture of the middle ages, and has undergone little change. (Intelligent sacristan.)

This Church (1138-1178) stands on the site of an earlier one built in the 9th cent. The plan is a Latin basilica, without transepts: the style is Lombard. The front is of marble: the sides are constructed with alternate layers of marble and brick. In the front is one of the earliest wheel-of-fortune windows. It was executed by Briolotus, who also made the Font. Its allegorical meaning is here made sufficiently clear by the King at the top of the wheel, the prostrate

wretch at the bottom, and the verses both within and without, by which Fortune addresses the beholders.

The portal is a rich specimen of Italian work in the 12th cent. The figures are rudely sculptured; but the arabesques, which enrich the divisions of the different compartments, are beautifully designed, and not badly executed. The rude relief over the door is supposed to represent a deputation sent to San Zeno by the Emperor Gallienus. Just within the gable of the porch is a hand with two fingers extended in the act of benediction. On the flanks of the portal, rt., the history of Adam and Eve; l., the principal events in the life of our Saviour, explained in leonine verses in short epigraphs. The attitude of the perplexed St. Joseph, on the central pilaster left of the door, is marvellously dramatic. With these scenes are blended, as usual, subjects taken from ordinary life, and illustrating the manners of the times; and below the first series is a hunting episode, popularly called the Chase of Theodoric, in which the Emperor is riding headlong to the devil. The feet of the hunter, who is in Roman costume, are placed in stirrups; and this, according to Maffei, is the most ancient piece of sculpture in which they are exhibited. The pillars of the portal, as usual, rest on the backs of animals -lions of red marble, symbolical of the vigilance and strength of the Church. Round the arch of the portal are representations of the months, beginning with March. The bronze doors, of the 9th cent., are very curious, consisting of 48 plates, fixed on a pinewood frame; the reliefs on them represent, in the rudest style of art, Scriptural subjects, and are perhaps amongst the earliest specimens, as they are amongst the rudest, of Christian sculpture.

The lofty Nave is entered by 10 descending steps, and is striking from its proportions and elevation. It is divided from the aisles, which are low, by alternate pillars and piers supporting semicircular arches in pairs. From the piers ascend ribs, in the

form of rude Doric pilasters, to support the roof; the two on the W. support a direct arch across the nave, and the arrangement is not calculated to support any vaulting. At the 1st altar rt. is a Virgin and Child, with SS. Zeno, James, Anna, Christopher, and Sebastian, by Torbido. Notice the curiously sculptured red marble capitals of the 3rd columns rt. and 1. The Roof of larch is curious and elaborate, painted in faint colours. The clerestory windows are small roundheaded lancets.

On the rt. of the entrance door is an octagonal font of 1069, and behind it a 14th-cent. fresco of St. Benedict.

Opposite, on the N. side, is the Coppa di San Zenone, a vase formed out of a single block of red porphyry, the outer diameter of which is 13 ft. 14 in., the inner 8 ft. 8 in.; and the pedestal is formed out of another mass of the same material. It is of high antiquity, and, according to the legend, was brought by the fiend from Syria, at the behest of the bishop. It originally stood outside, and Maffei supposes it to have been intended for washing the feet of the pilgrims before entering the sacred edifice. Near it is a fine Gothic Crucifix, by Altichieri.

Many of the altars are adorned with pillars, taken, probably, from some more ancient edifice. In the 2nd rt., the columns are composed of four smaller shafts fastened in a kind of knot, and resting on a winged bull and lion. On the top of the central arch which supports the front of the Chancel is a relief of two cocks carrying a fox dangling from a pole, considered as symbolical of vigilance overcoming craft. On the Chancel screen are rude statues of Christ and the Apostles, of the 14th cent. The raised Chancel is reached by a double flight of handsome steps, as in some of the ancient basilicas: the Choir or tribune which terminates it is in the Pointed style, and covered with frescoes; but all this was rebuilt in the 15th cent.

On the rt. of the Choir is a marble

giving his benediction (9th cent.). The fish is of silvered wood. San Zeno is the patron of Verona; he became its bishop in A.D. 362, in the reign of Julian the Apostate. He was an African by birth; and the painted figure represents him as brown as a mulatto, though not with a negro physiognomy. On the opposite side is St. Proculus, executed in 1392, A Roman inscription of Augusta Atilia Valeria, on the lowest step leading to the altar, is one of the few early Christian ones which formerly abounded in this city. Several frescoes have been recovered from the whitewash, the most interesting of which is that over an arch to the rt of the raised Choir, representing a Procession of devotees to the Throne of the Virgin and Child (P. P. Cappello, 1397). To the rt. of the high altar is a fine picture by *Mantegna in a handsome frame-" a masterpiece as to the whole feeling and capacity of the school."-Cic. It consisted originally of six compartments, which were all carried to Paris; only three have been restored, but these the most important. In the centre is the Virgin with the Infant Christ and eight Angels; rich architectural designs and festoons of fruit surround the composition; below, on the I., are SS. Peter, Paul, John Evan., and Augustine; on the rt., SS. Benedict, Laurence, Gregory, and John Bapt. Beneath is a copy of the original Predella.

The spacious *crypt, reached by a double flight of steps, has a semicircular groined roof supported by 48 pillars, with capitals of various forms, the main piers on each side of the Choir being continued downwards through it. In its recesses are dispersed numerous fragments of ancient frescoes and reliefs. On the l., at the last altar, are the tombs of Eupreprius and Cricinus, with Statues of the Saints and St. John Evan.; opposite, those of SS. Proculus and Agabius, all bishops of Verona, with their Statues and that of St. John Bapt. On the l. Statue of San Zeno, with staff and at the entrance, is the plain stone fishing-rod, sitting in a chair and sarcophagus containing the bones of St. Zeno, discovered in 1839. On the rt. under a window, is a remarkable sarcophagus, perhaps of the 9th cent., serving as an altar with sculptures on three sides. At the extreme E. end is a new bronze Tomb of S. Zeno (1889), surrounded by a wrought-iron railing, made by order of Ubertino when Prior in 1362.

The *Cloisters, restored in 1123, consist of brick arches, pointed on the E. and W. sides, circular on the two The coupled columns of others. red marble are united by a little appendage of the same substance at the neck and base. On the N. side is a projection, sustained by double columns of different diameters, those at the corners being more massive. It served as a lavatory, and formerly contained a large basin for the monks to wash before entering the refectory. The cloister contains many tombs, some of which have been brought from suppressed churches. At the S.E. angle is the canopied tomb of Giuseppe della Scala, of whom Dante speaks, and at its foot that of Ubertino della Scala, superior of the Benedictines, and prior of this monastery.

Close by is a Chapel, resembling that which opens out of the Cathedral Cloister, with groined semicircular arches, supported on four pillars, all unlike, dividing it into nine equal

squares.

The detached *Campanile to the S. is one of the most beautiful edifices of its kind, and one of the finest objects in the varied landscape about Verona. Begun by Abbot Albericus in 1045, it was completed in 1178, and is built of alternate zones of brick and marble. It has a double gallery of Lombard arches, crowned by a low conical spire and four turrets.

The adjoining disused Cemetery, from which the campanile is best seen, contains an ancient and singular monument. Descending by a flight of steps, at the bottom stands a N. Italy.

entrance is an inscription, appropriating it to Pepin, King of Italy, the son of Charlemagne, who died at Milan, A.D. 810. The urn is remarkable, and evidently belonged to some person of distinction; but the inscription is modern, and was put up by a priest in the course of the last cent. The water found in the tomb, caused by the percolation of the rain, is thought by the lower orders to possess medicinal virtues.

At the N.W. corner of San Zenone stands a brick Tower, asserted to have formed part of the palace of Pepin. The forked battlements are said to have been the originals from which later builders derived the idea.

PRIVATE MANSIONS.

"Sammicheli's most admired works are at Verona; the general style of composition, very different from that of the palaces of Florence and Rome, is marked by the use of a basement of rustic work, wherefrom an order rises, often with arched windows, in which he greatly delighted, and these were connected with the order after the manner of an arcade, the whole being crowned with the proper enta-The façade of the Pal. blature. Pompei (containing the Museum) is a good example."—Gwilt.

Palazzo *Bevilacqua, in the Corso, is a beautiful fragment of an unfinished design. It is in a neglected state. It may be distinguished by a row of seven busts over the door and windows of the ground - floor, and by the spirally fluted columns between the windows over the continuous balcony.

Palazzo *Canossa, by Sammicheli, also in the Corso, distinguished by a row of statues on the roof balustrading. This palace, belonging to one of the most influential families of Verona. was begun in 1527, by Lodovico da Canorsa, Bishop of Bayeux, in France. His armorial bearings are on the front. It was not completed till 1560 mediæval sarcophagus. Over the It contains paintings by Brusasorei, Farinati, Orbetto, Giolfino, and Pisa-There are frescoes by Tiepolo in the great hall, and a ceiling charmingly painted in grotesque, on the ground-floor. Good view over the Adige. On the palace next to this are some curious picturesque chimneys.

Palazzo Portalupi, also in the Corso, with an Ionic front, of the 18th cent. There is a row of statues in the attic, and a handsome staircase in the vestibule.

Palazzo *Maffei (now Trezza), in the Piazza delle Erbe, built in 1668, was once the residence of the patrician family of which the historian of Verona was a member. Its style is very effective, and the construction of the staircase remarkably bold. There is here a good statue of Serapis.

Palazzo Giusti, on the declivity of the hill overlooking the Adige, has remains of a front painted by P. The beautiful *Gardens, Farinati. open to strangers (small fee), are planted with cypresses, some of great age. From a high terrace there is a very fine View over the city, and over a far-stretching landscape in which Mantua may be seen against the horizon, and a little to the rt. the tower of Solferino.

Palazzo degli Emilii, near S. Anastasia. Only remarkable as the lodgingplace of Napoleon on 1st June, 1796, after his victories at Montenotte and Mondovi.

Palazzo Miniscalchi.-The exterior is painted in fresco by Tullio d' India and Aleprandi. Amongst other subjects is the Feast of Damocles.

Palazzo Catarinetti, at the corner of Via S. Eufemia and S. Egidio, has a curious 16th-cent, balcony.

Reading Room and Library on the first floor.

Palazzo Gazzola. - An extensive collection of Monte Bolca fossil fishes, and other geological specimens.

THEATRES.

Teatro Filarmonico (20, D. 4), rebuilt in 1749, after a fire, is open during the autumn for operas, and during the Carnival for operas and ballets.

Teatro Nuovo, built in 1846, W. of

the Post Office (C. 6).

Tomb of Juliet .- Verona and Shakspeare are, of course, associated in the mind. The Montecchi (Montagues) belonged to the Ghibellines; and as they joined with the Cappelletti in expelling Azzo da Ferrara (some short time previous to 1207), it is probable that both were of the same party. The laconic mention of their families, which Dante places in the mouth of Sordello, proves their celebrity:-

Vieni a veder Montecchi e Cappelletti Monaldi e Filippeschi, uom senza cura, Color già tristi, e costor con sospetti. Purgatorio, v. 107.

Come, see the Capulets and Montagues,-Monaldi—Filippeschi, reckless one! These now in fear—already wretched those. WRIGHT's Dante.

The tragic history of Romeo and Juliet cannot be traced in any written document earlier than the time of Luigi da Porto, a novelist of the 16th cent. The Casa de' Cappelletti, now Osteria del Cappello, an inn for vet-turini, in the Via Cappello, is an old brick house, with a balcony and picturesque rounded windows; inside the courtyard is engraved on the keystone something like a cardinal's hat, the armorial bearing of the Capulets. The Tomb certainly was shown in the last cent., before Palazzo Guastaverza, or Sparavieri, Shakspeare was generally known to in the Piazza Vittorio Emanuele, a graceful production of Sammicheli destroyed. The present one—in the with good rustic work, is now a Caffè. garden of the Orfanotrofio, entered The Società Litteraria has a good (small fee) from the Vicolo France chine (F. 5), is of red Verona marble, and before it was promoted to its present honour, was used as a washingtrough.

At the E. end of the Ponte Umberto (C. 6) is a House painted on the outside with allegorical frescoes, and good groups of Children.

The Public Cemetery (F. G. 67), designed by Barbieri, is in the form of a large square surrounded by arcades, with vaults and several good modern monuments by Ferrari, Fracaroli, and Spazzi. The poorer classes are interred in the centre.

EXCURSIONS.

The circuit of the Fortifications from Porta Vescovo to (1 hr.) Porta & Giorgio is strongly recommended. There is a good carriage-road, though in places one should take by preference the footpath along the turf on the edge of the ditch. The *view is magnificent, especially towards sunset, embracing the Tyrolese Alps, the Euganean Hills, the windings of the Adige, and the boundless expanse of the Lombard plain.

San Michele, where the architect Sammicheli was born (1484), is about 2 m. E. of the Porta Vescovo. Here is the fine Church of the Madonna di Campagna, built by the architect. The Steam Tramway to (26 m.) Cologna (Rte. 75) passes through the village.

Towards the N., the Val Policella is filled with villas, the summer residences of the rich Veronese. The former is justly celebrated for its excellent wine. It is best reached from the Porta S. Giorgio (A. 5) by a local Rly., which runs N.W. in 2 hrs. to Caprino (p. 217), passing (10 m.)

Gargagnago, where Dante is said to have composed his Purgatorio, and where he possessed a villa, which afterwards passed into the Serego

Alighieri family. It is in a wild and picturesque situation.

Near Sant' Ambrogio, about 2 m. further, are quarries from whence much of the red marble of Verona is obtained. The workmen are remarkable for their cleverness in sculpture, which art, as at Como, they follow from father to son.

San Giorgio, 11 m. N.E., stands upon a lofty hill, apparently easy of ascent, but in fact very difficult, whence it has the name of Inganna poltrone (Cheat the lazy). Here is a good Lombard Church, where columns and inscriptions of Liutprand were found. At (15 m.) Domegliarà (p. 222) the main line is crossed, and our Rly. ascends to (27 m.) Caprino.

Due N. of Verona a road passes up the Val Pantena, through pleasant villages, towards the Monti Lessini.

Near (4 m.) Quinto is the sanctuary of S. M. delle Stelle, with a very curious *Roman Crypt, which Italian antiquaries have supposed to be a cave dedicated to Mercurius Trophonius (a creation of their own). In 1187 it was consecrated by Pope Urban III. A heathen altar or Roman sarcophagus, now in the crypt, may have been brought from its vicinity. The floors exhibits the remains of a beautiful mosaic; a stream of very pure and limpid water, which still flows into the crypt in the original Roman conduit, and the remains of other Roman constructions adjoining, lead to the supposition that the cave was originally a Bath.

7 m. Grezzana (600 ft.), chief village of the Valley. Near it is the Villa Cuzzano, a good and unaltered specimen of an old Italian mansion, containing frescoes by Paolo Veronese. On the limestone N. of Grezzana grows the very rare Campanula petræa (Ball).

8 m. further, in a deep ravine, is the Ponte di Vejs, a natural arch, beneath which rushes a cascade. The span of the arch is about 150 ft.; the breadth varies from 10 to 15 ft. Just beyond it is the village of Sont Amo, in a secluded spot.

The highest summit of the Monti Lessini group is Monte Tomba (6485 ft.), rising immediately S. of Ala. The district around it is locally called Podestaria.

ROUTE 74.

BRESCIA TO RIVA, BY THE LAGO D' IDRO.
—STEAM TRAMWAY AND CARRIAGEROAD.

69 miles in 15 hrs.

Brescia Tormini Vestone	Steam Tramway	{ hr. 2 3	min. 10 30
Vestone Anfo Darzo-Sto	Diligence .	$\begin{cases} 1\\ 3 \end{cases}$	30
Storo Ledro Riva	Diligence	{ 4 8	30

Tramway Terminus at Brescia near Porta Venezia. The road ascends E. to (6 m.) Rezzato, and then turns N.E. 12 m. from Brescia, on a hill to the left, is

Paitone, in the Pilgrimage Church of which is a celebrated and *beautiful picture by Moretto, representing an appearance of the Madonna to a peasant boy. The Chiese is crossed at

15 m. Gavardo, near which beautiful views are enjoyed over the Lago di Garda. At

18 m. Tormini a branch line strikes E. to (3 m.) Salò on the Lake (Rte. 72). Our road continues N.E. for 3 m., and then curves abruptly W., ascending the Val Sabbia through Vobarno and Sabbio, and thence N. to

27 m. Barghe, passing a fine Castle in ruins, and the picturesque village of

29 m. Nozza. The road now turns N.E. to

30 m. Vestone (1400), the chief (see Rte. place in the valley (975 ft.), where many).]

the Tramway ends. The carriageroad continues N.E. through beautiful scenery to

34 m. Lavenone, a picturesque village, at the opening of a gorge where the Chiese tumbles over rocks of argillaceous schist. Here the valley opens, and the road curves W. to the

36 m. Lago d'Idro (965 ft.), a charming sub-Alpine lake, 7 m. long, and less than a mile in width. On the opposite bank is the village of *Idro*.

39 m. Anfo, a cluster of picturesque old houses. A mile further, on a projecting mass of rock, is the Castle of Rocca d'Anfo, assaulted with much loss by Garibaldi in 1866, and evacated by the Austrians the same night. 3 m. beyond the Rocca, a good road ascends 1. in curves, commanding splendid views, to (4 m.) Bagolino, a charming and easy 2 days' walk from Lovere (S. Germany, Rtes. 393, 394). Our road skirts the lake and quits it before reaching

45 m. Ponte di Caffaro, in the broad valley of the Chiese (Austrian frontier and Custom House). S.E. rises Bondone, romantically perched on the summit of a steep rock, nearly 1000 ft. above the water. The Cima Spessa (5950 ft.), easily ascended from Loddrone in 4 hrs., affords a fine view, and a path leading S.E. from it, and crosses the ridge of Mte. Tombea to Magasa in Val Vestino. (See below)

46 m. Lodrone (1285 ft.).

After passing (45 m.) Darzo the road branches off rt, and crosses the Chiese to

51 m. Storo, at the mouth of the narrow Val Ampola.

[The road N. up the valley of the Chiese leads into the romantic scenery of the Giudicaria and the Dolomites of the Brenta Alta in Val Rendens (see Rte. 382, Handbook jor S. Germany).]

Our road ascends a limestone cleft

52 m. Fort Ampola, a ruined stronghold that delayed the Garibaldians several days in 1866.

[Here the Val Lorina enters from the S., a wild and deep glen, the path leading along the bottom, and finally ascending to a ridge (3420 ft.) between the Cima della Guardia and Mte. Tombea (6800 ft.), the N. face of which especially is remarkable for many rare plants. The descent crosses the S. face of Mte. Tombea to Magasa in Val Vestino, the upper part of a valley which lower down is called Val Toscolano; scenery rather tame. It issues on the Lake of Garda at the village of Toscolano (Rte. 72).] An ascent between steep walls of limestone leads to the

56 m. Summit of the pass, marked by a small pool, succeeded by marshy ground. Further on, the wide basin of the Val di Ledro opens to view, and the road descends gently to

60 m. Bezzecca. Here was fought the last action between the Garibaldians and Austrians in 1866.

61 m. Pieve di Ledro (2185 ft.), close to the charming

Lago di Ledro. The lake is of irregular shape, and about 2 m. long. It is surrounded by sloping meadows and wooded hills, with higher mountains in the background. After passing it, the road descends rapidly by the stream of the Ponale, which finally flings itself by a cascade into the Lake of Garda. At a point 700 ft, above the waters of the lake the wonderful *Cornice Road turns 1., and is carried for 2 m. along the face of a tremendous precipice, commanding splendid views, to

69 m. Riva (Rte. 72).

ROUTE 75.

VERONA TO VENICE, BY VICENZA AND PADUA.

Miles, Stations, Routes, Verona (P. Vescovo) 53, 84

4 S. Martino

8 Caldiero

9 Bagni di Caldiero

13 San Bonifacio

17 Lonigo

20 Montebello 26 Tavernelle

30 Vicenza. . 76, 77, 88

35 Lerino

40 Poiana

49 Padua . . . 79,95

52 Ponte di Brenta

58 Dolo

61 Marano

66 Mestre . . 82, 83, 95

72 Venice

Verona is described in Rte. 73.

From the Porta Vescovo Stat, the line skirts on the l. the last spurs of the Alps, picturesque hills, with many villages and Scaligerian castles on them. Looking back on the city, the view of Verona, with its mediæval walls, and its heights crowned by the modern fortifications, is beautiful. As far as San Bonifacio the Steam Tramway for Cologna runs nearly parallel with our line on the rt. 11 m. l. is passed the village of San Michele, where the architect Michele Sammicheli was born in 1484. Here was a very ancient monastery, which afterwards became a convent of Benedictine nuns, where Aligheria, Gemma, and Lucia, granddaughters of Dante, the children of his son Pietro, took the veil, the last having been abbess in 1402. The family of Dante became extinct in the male line in 1558, the last descendant who bore that great name then holding a municipal office in Verona.

Immediately beyond S. Michele is the *Church of the Madonna di Campagna, designed by Sommicheli, a circular building with a Tuscan colonnade, crowned by a cupola of great beauty and originality. The contrivances of the vaulting, the winding staircase, and other portions of the fabric, show great ingenuity. Within are some good paintings by Brusasorci and Farinati; by the latter a Nativity. Before the altar is interred Davila the historian: he was assassinated close to the Church.

On the other side of the Adige is the Lazaretto, built in 1591, for which Sammicheli gave the designs. It is a parallelogram of about 700 ft. by 300, containing 150 cells. In the centre is a graceful circular chapel of marble. The building is now used as a powder-magazine.

About 3 m. from San Michele, on the l., is the village of Montorio, remarkable for its well-preserved Scali-

gerian defences.

4 m. San Martino, where is the handsome Villa Musella.

8 m. Caldiero, anciently Caldiarium, from its sulphureous thermal springs, still much frequented. In the season trains stop at the Stat. of the Baths, a mile further. They were built or repaired by Petronius Probus A.U.C. 753 (the first year of the Christian era), and dedicated to Juno. The buildings stood and continued in use until 1240, when they were destroyed by Ezzelino da Romano; but the Venetian republic, more than two centuries afterwards (1483-1500), directed the building of a new bathhouse.

At Caldiero, and on the heights of Cotagnole near it, the Austrians took up a position, towards the beginning of November, 1796, where, on the 11th of the month, they were assailed by Napoleon, whom after an obstinate struggle they defeated. Napoleon then retreated to Verona, which he quitted suddenly two days afterwards with all his disposable forces; and by a rapid march along the rt. bank of the Adige, crossed that river at Ronco, a movement which was followed by his brilliant victory of Arcole,

From Caldiero, a branch of the Tramway crosses our line, and runs N. in an hour to Tregnano, passing | the Alpone; the third, on the rt., follows

(4 m.) Illasi, where is a handsome Villa of Count Pompei, surrounded by beautiful park-like grounds. The ancient *Castle of the family commands an extensive view. From Tregnano (1090 ft.), a road follows the stream N. to (5 m.) Badia Calavena, whence the traveller may reach the basaltic rocks of Vestena, or Monte

Bolca (Rte. 80).

After leaving Caldiero, the picturesque town of Soave, on the declivity of a hill, is passed on the left. The modern town is in the plain, but the mediæval walls, which are well preserved, with their square towers, are seen converging to the summit of the eminence, terminated by the ancient Castle-the general disposition of all the fortresses in the hilly region of this part of Italy. Further on is

Villanuova, with campanile formed out of an ancient feudal tower, formerly part of the castle of the noble family of San Bonifacio, by whom the place was founded. The altar has a good relief in the style of the 13th cent., and the capitals of several of the columns seem to have belonged to some early Christian structure. The village on an eminence to the l. is Monforte.

13 m. San Bonifacio, on the l. bank of the Alpone (Rte. 80). Steam Tramway to Lonigo. 3 m. S. is Arcole.

It was near this point that Napoleon, after his check at Caldiero, determined to assail the Austrians in flank; and he therefore stationed his army in the low grounds which extend from this village to the Adige. He thought, with reason, that, on the narrow causeways which traversed these marshes, the superiority of numbers on the part of the enemy would be unavailing, and everything would depend on the resolution of the heads of columns. The position which he had chosen was singularly well adapted for the purpose he had in view. Three roads branch off from Ronco; one, following the l. bank of the Adige, ascends that river to Verona; one, in the centre, leads straight to Arcole, by a stone bridge over the little stream of

the descending course of the Adige to | Albaredo. Three columns were moved forward on these roads: that on the l. was destined to approach Verona; that in the centre to attack the flank of the Austrian position by the village of Arcole; that on the rt. to cut off their retreat. At daybreak on the 15th, Masséna advanced on the first road as far as a small eminence, which brought him in sight of the steeples of Verona, and removed all anxiety in that quarter. Augereau, with the division in the centre, pushed, without being perceived, as far as the bridge of Arcole; but his advanced guard was there met by three battalions of Croats, by whom the French were driven back. The Austrians despatched by Alvinzi passed through Arcole, crossed the bridge, and attacked the corps of Augerau; but they also were repulsed, and followed to the bridge by the victorious French. There commenced a desperate struggle; the re-publican column advanced with the utmost intrepidity, but they were received with so tremendous a fire that they staggered and fell back. Napoleon, deeming the possession of Arcole indispensable, not only to his future operations, but to the safety of his own army, put himself with his generals at the head of the column, seized a standard, advanced without shrinking through a tempest of shot, and planted it on the middle of the bridge; but the fire there became so violent that his grenadiers hesitated, and, seizing the general in their arms, bore him back amidst a cloud of smoke, the dead, and the dying. The Austrians instantly rushed over the bridge, and pushed the crowd of fugitives into the marsh, where Napoleon lay up to the middle in water, while the enemy's soldiers for a minute surrounded him on all sides. The French grenadiers soon perceived that their commander was left behind: the cry ran through their ranks, "Forward, to save the general!" and, returning to the charge, they drove back the Austrians, and extricated Napoleon from his perilous situation. During this terrible strife, Lannes received three wounds. His aide-de-camp, Meuron, was killed by his side when covering his general with his body, and almost all his personal staff were badly wounded.

The battle continued with various fluctuations through the 16th and 17th, when both parties advanced, with di-

minished numbers but undecaying fury. They met in the middle of the dikes, and fought with the utmost animosity. Towards noon, however, Napoleon, perceiving that the enemy were exhausted by fatigue, while his own soldiers were comparatively fresh, deemed the moment for decisive action arrived, and, ordering a general charge of all his forces, cleared them of the enemy, and formed his troops in order of battle at their extremity, having the rt. towards Legnago. By the orders of Napoleon the garrison of Legnago issued forth to take the enemy in the rear; while a body of trumpeters was sent, under cover of the willows, to their extreme 1. flank, with orders to sound a charge as soon as the action was fully engaged along the whole line. These measures completely successful. Austrian commander, hearing a can-nonade in his rear, and the trumpets of a whole division of cavalry in his flank, ordered a retreat, and, after a desperate struggle of three days, yielded the victory to his enemies.

An obelisk was erected near the bridge of Arcole in commemoration of the victory, but it has been mutilated and disfigured.

17 m. Lonigo Stat., 3 m. from the town, which lies on the rt. The handsome Romanesque Church with twin spires is modern. Steam Tramway to (6 m. S.) Cologna.

20 m. Montebello lies at the base of a hill to the 1., on the summit of which are ruins of a mediæval stronghold, and a large modern Villa of Count Arrighi; on the right is the wooded volcanic group of Monti Berici. There are several handsome villas here. The two Castles of Montecchio now come into view; and on the opposite side of the valley which leads towards Vicenza, the Castle of Brendola, on the slopes of Monti Berici. The castles of Montecchio were strongholds of the family of that name, rendered celebrated by Shakspeare as the rivals of the Capulets. Fine view across the plain to a deep bay amongst the hills terminated by the Venetian Alps,

26 m. Tavernelle, in a rich plain between Montecchio and Monti Berici.

ancient Vicentia.

REFERENCES TO PLAN.

- 1 D 3 Duomo.
- 3 C 2 S. Lorenzo. 4 C 3 S. Stafer
- 5 S. Filippo.
- S. Pietro.
- S. Maria in Araceli. 7 B
- 8 B S. Marco.
- 9 E 1 S. Felice e Fortunato.
- 10 CD
- 3 Pal. Porto Colleoni. 3 Pal. Porto Barbarano. 11
- C 4 Pal. Chieregati (Museo Civico).
 D 3 Pal. Valmarana,
 D 3 Pal. Prefettizio. 12
- 13
- D 4 Basilica (Pal. del Consiglio). 15
- D 3 Pal. Tiene.
- 16 D 2 Pal. Giulio Porta. C 4 Casa di Palladio.
- Casa di Palladio. Teatro Eretenio. 18
- E 19 3
- Teatro Olimpico.
- D 3 Post Office.

HOTEL.

a D 2 Albergo di Roma.

VICENZA is beautifully situated at the foot of Monti Berici. The outskirts have been planted with trees, affording shady promenades. rapid Bacchiglione, which runs through the city, and is joined within its walls by the Retrone, though small, sometimes does much mischief, bridges cross these rivers, one of which, that of *San Michele (D. E. 3, 4), a bold single arch, is attributed to Palladio. Of Roman remains, little has been discovered beyond portions of a theatre. Nor are there many structures of the middle ages, owing to the influence of Palladio (1518-1580) in this his native town, and of those architects who more or less followed his school.

Palladio's buildings at Vicenza are in general very beautiful; but most of them are at present in a very forlorn condition. The fronts, and even the columns are of brick, the entablatures of wood, and the stucco, with which both have been covered, is peeling off.

Palladio was succeeded by Scamozzi, also a Vicentine (1552-1616). His style, formed by the example of Palladio, may be studied best at Venice, though some good specimens of his | triumphal arch; Palladio carved his

30 m. Vicenza Junct. (28,000). the | talents are to be found in his native city.

IMPORTANT SIGHTS.

Cathedral; Piazza dei Signori, with the *Palazzo della Ragione, &c.; Casa Pigafetta; *Palazzo Chiericati, with the *Pinacoteca; *Teatro Olimpico; Casa di Palladio; Sta. Corona; S. Stefano; Palazzo Tiene; San Lorenzo; Palazzo Porto Barbarano; Madonna del *Monte; Rotonda di Palladio.

In the Piazza dei Signori are the two columns which the Venetians used to erect in all the cities of their dominion, in imitation of those in the Piazza di San Marco. The lofty and slender Torre dell' Orologio is 270 ft. in height, though only 23 ft. wide; the range of shields on it are those of the ancient magistrates.

The *Basilica, which encloses the Gothic Palazzo della Ragione, is surrounded with open galleries in two tiers, Doric below, lonic above, by Palladio, commenced in 1560. The great hall on the first floor has a beautiful wooden roof. The STATUE of Palladio, by the Roman sculptor Gajassi, in the Piazza, was given (1859) by a patriotic Venetian nobleman, Conte Bressan.

The Tribunale, forming the continuation of the Basilica into the neighbouring Piazza della Biadia, is partly from the designs of Scamozzi; it now contains the municipal offices and the law-courts. The Torre dell' Orologio is connected with it.

The Palazzo Prefettizio, opposite the Basilica, was designed also by Palladio, but, being at Rome when it was in the course of construction, it is said that those who had the direction of the work departed from his designs. It is Corinthian, rich and fanciful. The front towards the E. is a Roman



London; John Murray, Albemarle Street.



name over the sculptured keystone. In the Sala Bernardo, so called from Battista Bernardo, governor of the city at the time of the erection of the palace, are good paintings by Fassolo; the subjects are taken from Roman bistory. The adjacent building is the Monte di Pietà.

CHURCHES.

The Duomo (1235-1467) is Gothic, with a curious mixture of styles in the W. front. The nave is nearly 60 ft. wide; the roof appears low. broad flight of steps leading up to the choir has a good effect. In the 4th chapel l. are some ancient frescoes representing the Martyrdom of Sta. Montana, much restored; on the opposite wall, six Passion scenes. Over the altar, Virgin and Child with the Magdalene and S. Lucia, by Montagna; in the lunette above, the Saviour with SS. Sebastian and John Bapt. In the 5th chapel rt. is a curious painting of the Virgin and saints, by Lorenzo (1366), in 31 compartments, on gold ground: Death and Assumption of the Virgin, Crucifixion above, and half-length Saints at the sides and on the predella. On the wall, frescoes attributed to Mantegna. The choir was erected in 1574. The Council of Trent held some of its meetings here. Outside, on the E. wall of the S. aisle, is a good Gothic Tomb, with Statue of Bp. Giov. Cacciafronte.

S. of the Cathedral is a small *Church*, a well-proportioned specimen of late Renaissance (1596).

In the Piazza is a Statue of Victor Emanuel, by Benvenuti. W. of the Cathedral is the Bishop's Palace (Vescovado), in the Court of which are five good arches, adorned with arabesques (N. side). Further N., in the Corso, is the Palazzo Loschi, containing a much restored painting of Christ bearing the Cross, by Giorgione.

San Lorenso, an elegant Gothic edifice, having for a long time been desecrated, has been restored. The front is divided by 7 high pointed

arches, in the centre of which is a recessed marble doorway, having on either side canopied tombs of the 14th cent. The interior contains several monuments, many of which have been removed here from desecrated churches. Immediately on the l. of the entrance is the tomb of Vincenzo Scamozzi (1516), with his bust; and beyond it the red sepulchral tablet of Bartolommeo Montagna (1572). Next, slab-tomb of Giov. Ant. Fasoli, pupil of Paolo Veronese; then a monument to Leonardo Porto in the form of an Ionic portico, having his urn in the centre, and those of two members of his family beneath. The tomb of Isabella Allidossi consists of a cinquecento urn. On the wall beyond is the slab-tomb that formerly covered the grave of the celebrated Giovanni Giorgio Trissino, poet and orator (1615). Then follows an altar handsomely sculptured with birds among foliage. The Chapel to the left of the Choir has a large fresco of the Martyrdom of St. Paul, attributed to Mantegna. In the rt. transept is a beautiful *Altar-Pietà between SS. Francis and Bernardino; above, fresco of the Crucifixion by Montagna; on the cornice, relief of the Virgin and Child with SS. Sebastian and Anthony the Hermit; to the rt., bust of John of Schio, or Schelders, the contemporary and friend of St. Dominic, the "Angeli Pacis Nuncius," "Tyrannorum Gladius," and "Hereticorum Malleus," as his inscription tells us, "qui vigebat Over the 3rd sæculo ferreo xiii." altar rt., dedicated to SS. Lorenzo and Vincenzo, is a much injured painting of these saints by Montagna, with a view of the church in the background. Beyond the 1st altar rt., Tomb of Ferretti, the historian of Vicenza.

Santa Corona, also Gothic, restored in 1504, has a rose-window in the brick gable end. Here are several sepulchral inscriptions and monuments removed from other churches. 2nd chapel 1., *Bart. Montagna, B. M. Magdalen enthroned with saints, probably portraits. 3rd 1., St. Anthony giving alms, by Bassono. 4th 1., the

Madonna crowned, painted by Verla (14th cent.), and a glory of angels by Fogolino. 5th I., *Baptism in the Jordan, by Giovanni Bellini, with 5th L, *Baptism in the an elaborate landscape background. Around the picture are beautiful arabesque reliefs. On the last pillar to the 1. in the nave is an inscription recording the sepulture of Palladio, whose remains, however, have been removed to the Campo Santo. In the Chapel to the l. of the Choir is the altar-tomb of the Beato Bartolommeo de' Breganzi, founder of the Church. He was a most fanatical follower of St. Dominic. He had been deputed to the court of St. Louis, who in 1262 endowed the Church with a Thorn of our Saviour's Crown, from which the building derives its name. This friar was beatified towards the close of the last cent., at the instance and heavy cost of the Bourbon dynasty of Parma. The high altar is a pyramid of Florentine mosaic. In the chapel on the rt. of it are two fine Gothic tombs of the Thiene family, with recumbent statues in armour; the tombs and ornaments are richly gilt, each having a fresco of the Virgin and Child with Saints. Beneath the Choir is a Crypt, in disorder, and inaccessible. On the side wall of the 3rd chapel rt. is the Adoration of the Magi, by Paolo Veronese, much damaged. Over the chief entrance is an old picture, the Mocking of Christ, well painted, but in a vulgar style. Below it, on the 1. of the entrance, a fresco of the Virgin with donors, by Speranza.

- S. Croce (A. B. 1).—1st altar rt., Entombment, School of Bassano.
- S. Rocco (C. 1). Behind the high altar is a good painting of the Virgin and Child with SS. Peter, Paul, Vincent Ferrer, and Sebastian, by Buonconsiglio.
- S. Stefano. In the I. transept is the *Virgin and Child with SS. George and Lucia, and an Angel, by Palma Vecchio,—"I hardly know a church out of Venice which can show so splendid a work,"—Cic. On the side

wall of the 1st chapel I., in a very bad light, St. Paul, by *Tintoretto*. An inscription below states that it was rescued from "abject squalor" by the Parish Priest in 1804.

SS. Felice e Fortunato (E. 1) has a remarkable tower, dark and deeply machicolated, which forms rather a prominent object in the view from the Monte. It was erected by the Scaligers as the March Tower between Lombardy and the Venetian states, and it is now used as the campanile of the church.

San Pietro (C. 5), to which is annexed the Ospizio de' Poveri. Just within the door of the Ospizio on the rt. is a relief by Canova-Charity, writing on a pedestal which supports the bust of Ottavio Trento, the founder of the institution. In the Church, at the end of the rt. aisle, a king offering his son to St. Benedict; at the high altar, the Saviour presenting Garlands of Flowers to St. Peter and St. Paul; both by Maganza. 2nd left, Zelotti, Christ delivering the Keys to St. Peter. 2nd rt., two good columns of breccia corallina. To the I. of the Church, over the entrance to a Chapel, is a good fresco of the Virgin adored by the Confraternity of S. Pietro.

PRIVATE MANSIONS (PALAZZI).

These may be classed under two heads: those built in the Venetian semi-Gothic style, and those by Palladio and his followers in the Classical. Of the former the Palazzo Schio, in the Corso, is a fine specimen of the period: under the Renaissance gateway and in the courtyard are several ancient inscriptions, the most interesting of which are three in the so-called Euganean character; they were found at the foot of the hills about 6 m. S.E. of Vicenza, over the entrance of a cavern, and are supposed to have belonged to the Euganean tribes, who preceded the Romans in this part of Italy, as the Etruscans did beyond the Apennines.

P. Colleoni (10, C. 3), in the Venetian style, with a handsome gateway.

Among the fine specimens of Classical architecture the most remarkable is the

- P. Porto Barbarano (11, D. 3), by Palladio (1570), Ionic and Corinthian, with rich festoons.
- *P. Giulio-Porta (D. E. 2), better known as the Casa del Diavolo. "This fragment is by some attributed to Palladio, by others to Scamozzi; but the latter disclaimed it, and it appears to me to be Palladian. Whoever was the architect, we may certainly pronounce it a noble design, although a very small part has been executed, and that fragment is nearly in ruins."—Woods.
- P. Tiene (16 D. 3). The front was designed by *Palladio*, while the back part, now the *Banca Popolare*, is in an earlier style.
- P. Trissino, nearly opposite, by Scamozzi; a noble edifice, though it wants something of that undefinable grace of proportion we admire in Palladio, and it stands in so narrow a street that one can hardly judge of it fairly. There is a pretty little Cortile here.
- **P. Valmarana** (13, D. 3), by *Palladio*, only in part completed. Composite.

Casa Pigafetta. In the Contrada della Luna, a narrow street behind the Basilica, is a fine specimen of highly decorated domestic architecture (1481). It consists of a basement and two upper stories, each with three windows, surmounted by a cornice. On the basement are sculptured groups of roses, with the inscription in French, "Il n'est rose sans espines," and "K. L. Augusti." The windows have elaborately-carved balconies and canopies, ornamented with griffing and other animals, the spaces between being covered with arabesques in low relief, flowers, eagles, &c. It was inhabited by the celebrated navigator |

Antonio Pigafetta, one of the companions of Magellan. The family still exists at Vicenza. The name of the architect is not known.

The Teatro Olimpico (20, C. 4) is the most curious of the works of [Custodian behind the Palladio. Theatre, 1. of the Bridge (50 c.).]
The Accademia Olimpica of Vicenza had been accustomed to act translations of the ancient Greek tragedies, and Palladio being a member, they employed him to give the designs for this fabric, of which the first stone was laid on the 23rd of May, 1580; but in consequence of the death of the architect, which followed almost immediately afterwards, it was raised and completed by Scilla Palladio, his son. He followed, as strictly as he could, the text of Vitruvius and the remains which existed. The scenery, which is fixed, represents the side of a species of piazza, from which diverge streets of real elevation, but diminishing in size as they recede in the perspective. Daylight, however, by which a traveller usually sees it, is injurious to its effect. As an opening piece the academicians performed the 'Œdipus Tyrannus,' a play to which the scenery is entirely unadapted. It is such as would have been used for the comedies of Menander, and other plays of the New Comedy.

P. Chierigati (12, C. 4), one of the finest of Palladio's palaces. The lower order has a fine Doric portico, the upper an Ionic, with two Loggie on the sides. It has been purchased by the Municipality, and restored according to the original plans of the great architect. During the bombardment of Vicenza in 1848 by the Austrians, a cannon-shot pierced the roof and injured the vaulting of its great saloon.

Here is the Museo Civico, containing a small Collection of Antiquities, on the ground-floor (open daily 11—2, free; at other hours, small fee). The handsome vestibule is paved with ancient marbles, discovered in the excavations of the neighbouring Roman

theatre. Around the walls are arranged various fragments, including some remarkably fine broken columns of Affricano and cipollino, and some draped Statues. A handsome staircase, lined with medallions of celebrated men of Vicenza, leads to the first floor, where is the *Pinacoteca. There is no Catalogue, and no method of arrangement; but the little Gallery is of very high interest, as containing several fine and untouched paintings by Montagna. The large Saloon is handsome.

PICTURES.—Antonello da Messina: Head of Christ, at the Pillar.

Bassano: Large lunette of the Virgin and Child, with kneeling Saints and Senators, and several portraits, including that of Fracastoro.—Dead Christ, damaged.

Bernardino da Murano: Large Virgin and Child with SS. Anthony the Hermit, Jerome, Francis, and a Mar-

tyr.

Bissola: Virgin and Child, with SS. Roch and Sebastian. — Virgin and Child, with SS. John Bapt., Jerome, and Anthony of Padua.

Buonconsiglio: *Pietà.

Bussati; St. Anthony of Padua—
"his only authentic picture."—K.

Byzantine: Virgin and Child.

Cima da Conegliano: *Virgin and
Child, with SS. James and Jerome
(1489), his earliest signed work.

"The draperies are equal to his best—the architecture has also the precision of his later works. The heads are all good."—Eastlake.

Dutch School: Crucifixion with

Saints.

Ferrarese School: St. Barbara. Fogolino: Adoration of the Magi, much damaged.—St. Jerome.

Luca Longhi: Virgin and Child.

Maganza: Portrait of a Boy, seated at Table.

Mocetto: Virgin and Child.

Montagna: *Virgin and Child, with SS. John Bapt., Bartholomew, Fabian, and Jerome; below, a predella with scenes from the martyrdom of a Saint.—*Presentation in the Temple.—Virgin and Child, with SS. Theresa

and Mary Magdalen. — Virgin and Child, with SS. Onofrius and John Bapt.—Two small examples of the Virgin and Child.

Palmezzano: Pietà.

Paolo da Venezia: Ancona—the Death of the Virgin, with numerous single figures of Saints on gold ground (1333).

Paolo Veronese: Virgin and Child,

with SS. Colomba and Peter.

Speranza: Assumption of the Virgin, with SS. Thomas and Jerome.

Strozzi: Last Supper. In a cabinet below this picture are the Shoes of red velvet embroidered with gold, worn by the Doge at his marriage with the Sea (see Venice).

Tiepolo: Conception of the Virgin. Umbrian School: Small oblong Mar-

riage of the Virgin.

Vandyck: Virgin and Child, with S. Rosa and a warrior.

Beyond the picture gallery is an extensive series of Engravings, and a collection of 56 original Drawings, by the three great architects of Vicenza—Palladio, Scamozzi, and Calderari. Those of Palladio are particularly interesting. They consist of designs for some modern edifices, such as the palace at Vicenza, and the Rialto bridge at Venice; and of copies of ancient Roman edifices, triumphal arches, temples, thermæ, &c., as they existed in his time.

The Collections of Natural History consist principally of objects from the neighbouring provinces. Amongst the fossil organic remains are the bones of a rhinoceros from the bone breccia of Monte Zopea, near Soave, and a fine fossil shark from Monte Bolca; there is also an extensive herbarium, in which has been incorporated that of the Venetian provinces, formed by the celebrated Arduino. In an adjoining room are Coins, and the smaller specimens of ancient Sculpture, discovered by Count Velo during his excavations at Rome, chiefly in the baths of Caracalla.

Near the summit of Monte Berico, S. of the city, rises the Servite Church of the *Madonna del Monte, a celebrated place of pilgrimage. It is best reached by a covered Portico 730 yards long, with 168 arches, which ascends from the Bridge (F. 3) near the Rly. Stat. Each of the arches of the Portici del Monte bears the shield, device, or name of the fraternity or individual at whose expense it was erected. The Church was built in 1428, to commemorate the apparition of the Virgin to a lady of Vicenza, and the liberation of the town from the plague. Of this period is the Gothic S. end; the rest was added in 1688, in the form of a Greek cross, which internally is very beautiful. The nave of the old Church has thus become the transept, and the altar now stands in the middle of one of the original aisles. In a chapel to the rt. of the high altar is an excellent painting by *Bart. Montagna (1505), the Dead Christ, mourned by Joseph of Arima-thea, the Virgin, St. John, and the Magdalen. In the Sacristy is a small Pietà in fresco, brought from a desecrated Servite Church at the foot of the hill. The Refectory of the Convent contains a large Supper of St. Gregory the Great, by Paolo Veronese, 281 ft. wide. It was most wantonly hacked into 32 pieces by the Austrian soldiery who occupied that building after the bombardment of Vicenza in 1848. The fragments have been since put together, after a good copy made some years before, and now in the Pinacoteca. It was from this hill before it that the Austrians, after having driven away the Italian corps which defended the heights, so cruelly bombarded Vicenza on the 24th May of that year, during 9 successive hours. On the N. side is a Statue, in honour of the Italians who then fell: on the W. a monument has been erected by the Austrian Emperor to the memory of his soldiers.

5 min, higher up the road, bearing to the rt., a charming view is gained of the city of Vicenza, 320 ft. below, and the snow-capped peaks of Friuli; to the N. are the Alps beyond Bassano, the gorge through which the Brenta breaks into the plain, the serrated ridges which encircle the upper

valley of the Adige, at the foot of which can be easily descried the towns of Bassano, Schio, and Treviso; to the N.W. the two castles of Montecchio form very picturesque objects in the landscape. Looking E. from the Church steps are seen the Euganean hills, separated from the Alps by the wide plain in which Padua is clearly visible, and extending to the lagoons of Venice and the shores of the Adriatic. Immediately at the foot of the hill is the Rotonda (see below). Between the Euganean hills and the equally insulated Monti Berici, both of them volcanic, is the depression through which a portion of the waters of the Bacchiglione are carried to form the canal of Este, communicating with the Adige. To the S. the slopes are covered with villas of the Vicentine gentry, among which that of Count Ramboldo, on the site of a Cistercian convent, is worthy of a visit.

The *Rotonda Capra, so well known as Palladio's Villa, copied by Lord Burlington at Chiswick, "is a square building, containing a round saloon lighted from above. From the four sides you ascend on broad stairs, and reach at every side a porch formed by 6 Corinthian pillars. It may be that architecture never pushed splendour to a higher pitch. The space taken up by stairs and porches is far greater than that of the building, because every side would be quite sufficient for the entrance to any temple. The saloon exhibits the finest proportions, as well as the rooms. Every side presents itself from all parts of the adjoining country in a most magnificent manner." - Goethe. Occupied. like the Convent of Monte Berico, by the Austrian soldiery in 1848, it was stripped of everything that could be carried away, its furniture dispersed, and its statues mutilated.

5 min. N.W. is the Villa Valmarana, surrounded by extensive gardens. The central saloon is covered with frescoes by Tiepolo. The traveller who does not propose to visit the Rotonta may return to Vicenza by

a road which bears rt. from the angle half way down the *Portici*, and terminates in a flight of 192 steps, which descend to the *Porta Monte* (F. 5). Hence a crooked street leads to Palladio's Bridge, the *Ponte S. Michele* (see above).

Just beyond the Porta San Bartolo (A. 3) is the Palazzo Trissino in Cricoli, interesting, both on account of its beauty, and as having been the residence of the celebrated Giovanni Giorgio Trissino, whose name appears on the architraves of the upper windows. Trissino was a poet of considerable eminence, and it is said that the palace was built from his own designs.

The Cemetery (A. 5) consists of a large quadrangle surrounded by a high wall, enclosing porticoes with 124 arches, built of rock. Under the arcades are the vaults and monuments of the higher classes; in the centre the graves of the poor. In the middle of the N.W. arcade is the monument to Palladio, by Fabris, of Rome, raised at an expense of 5000l. by Count Velo. (See Santa Corona.) Of the other mo-numents may be noticed those of Countess Isabella Velo, with a fine recumbent figure of the deceased on an urn; the Toguzzaro family, by an artist of Padua; Count Trissino; and the Prince of Thurn and Taxis. killed in 1848 in the conflict which took place close to the gates of this cemetery.

Rly. to Castelfranco (Rte. 77); to Schio and the Sette Comuni (Rte. 76); to Valdagno (Rte. 80).

VICENZA TO PADUA.

The tower and cupola of Monte Berico are seen on the hill above the Stat., and soon after leaving it a tunnel pierces the basaltic rock. On emerging, the ruined Rotonda may be perceived to the S. of the line. The Rly. runs over a dead flat, in some places swampy. Before reaching

40 m. Pojana, the low hill of Monte Galdo may be seen on the rt.; beyond it across the plain rise the Enganean hills. The Ceresone, and afterwards the Brentella, are crossed before reaching

50 m. Padua Junct. Stat., at some distance from the centre of the town.

Cab, within the town, 50 c.; 1 hr., 1½ fr.; every succeeding hr., 1 fr. From 'the Rly. Stat. to any part of the town, 2 horses, 1½ fr.; 1 horse, 1 fr.; luggage, 40 c,

PRINCIPAL SIGHTS.

Palazzo della Ragione; Pal. del Municipio; Pal. del Consiglio [Library]; Duomo, Baptistery; Pal. Vescovile; Observatory; S. Maria in Vanzo]; *Piazza Vittorio Emanuele [Prato della Valle]; *Sta. Giustina; Museo Civico; *Sant' Antonio und Scuola; Chapel of San Giorgio; Tomb of Antenor; University; *Sta.* Maria dell' Arena [Giotto's Chapel]; Eremitani [Carmine].

PADUA (Padova la Dotta) contains 50,000 inhab., and is perhaps the oldest city in the N. of Italy. It is situated on the Bacchiglione, and its foundation was attributed to Antenor by the Romans (Virg. Æn. i. 243).

The ancient defences are much dilapidated, but a few towers remain. The numerous street arcades remind the traveller of Bologna, and several canals recall Venice. Here and there, too, are façades with pointed windows in the Venetian fashion. There are some gateways by Falconetto, in a good style.

The Palazzo della Ragione (13, D. 3) is the most peculiar and most national edifice, and was built by Pietro Cozzo between 1172 and 1218. It forms one side of the market-place, standing entirely upon open arches,

surrounded by a loggia of the same | period. The E. end has some shields and armorial bearings. A vast roof. and said to be the largest, unsupported by pillars, in the world, towers above the edifice. It was added in 1306 by Fra Giovanni, an Augustin friar and a renowned architect and engineer. He had travelled far and wide, over Europe and in Asia, and he had brought back plans and drawings of all the buildings which he had seen; amongst others, one of the roof of a great palace in India. This design greatly pleased the Paduans, and they requested him to roof their hall (which had previously formed three chambers) in like manner; and Fra Giovanni assented, asking no other pay than the materials of the old roof, which he was to take down. The present roof is of iron, having been renewed in 1857.

The interior, commonly called *Il Salone, is 91 yds. long, 30 yds. wide, and 80 ft. high. It was covered with frescoes by Giotto, but these were destroyed by the successive conflagrations of the building, especially that of 1410. They were executed according to the instructions of the physician, astrologer, and alchemist, Pietro di Abano (1250-1316), the first reviver of the art of medicine in Europe. His bust is over one of the doors of the hall; the inscription placed beneath it indignantly repudiates the magic and sorcery ascribed to him.

The present strange mystical frescoes, supposed to be the work of anonymous Padovese and Ferrarese painters, form 319 compartments. They have been repeatedly damaged by fire and water; and have been entirely repainted. They represent constellations-sacred subjects-apostles and saints-winds and elements-allegorical figures of Virtue; but the principal series consists of the months of the year, with their ruling planets and constellations; the employments of the month; and the temperaments, assigned, according to astrological rules, to those who are born under the

different astral combinations. The apertures, or windows, are said to be so disposed that the solar rays in each month travel along the representatives of the signs and planets then in ruling activity. Dante is introduced as Sagittarius; beneath Pisces is a young woman tenderly supporting an aged person; generally, the figures personify the trades and occupations of human life. Among the sacred subjects are the Coronation of the Virgin—the Magdalene—and St. Paul in prayer. At one end of the hall is the socalled monument of Livy, erected in 1547. Like the great physician of the 13th cent., he was born at Abano. According to an immemorial tradition, the site of Livy's house can be pointed out in the Strada San Giovanni; and in 1363 an inscription was found near the Church of S. Giustina, purporting to have been placed there by a certain Titus Livius Halvs, erroneously attributed to the historian. In 1413 a tessellated pavement was discovered, beneath which was found a leaden coffin containing a skeleton, supposed to be that of the great historian himself. The discovery excited the greatest enthusiasm, and it was determined to place the remains in the Palazzo. The translation took place with as much pomp as if Livy had been a tutelary saint. The relics were divided: the jawbone was deposited in the Cancellaria; and Alfonso of Aragon, King of Naples, despatched (1450) a special embassy to request the gift of an arm-bone, which was conceded by the Paduans, as appears by an inscription on a marble tablet over the door. The inscription at Sta. Giustina has been let into the wall; and statues of Minerva (or Eternity), Fame, the Tiber, and the Brenta, have been added; above is a bust. upon which are engraved the letters P. T. L. E. (? Patavini Tito Livio Erexerunt). The bones are placed over one of the side doors leading to the Uffizio della Sanità. Over a third door is a relief of Julius Paulus, a native of this city, and prætorian prefect and writer on law of the time of Alexander Severus. Alberto Padovano, commemorated over another

doorway (1323), was a preacher of | eminence in his day; Sperone Speroni, a local writer, also has a statue, erected

at the public expense, in 1594.

The bust erected in 1661, by the city to the memory of Lucrezia Dondi, is, perhaps, unique: it bears witness to her virtue and to her death, under circumstances nearly similar to those of her Roman namesake. Lastly, in this assembly of illustrious Padovanese, is the bust of Belzoni, by Rinaldi, in Turkish costume, between the two Egyptian statues which he presented to his native city. No circumstance in poor Belzoni's life pleased him more than his being able to present these trophies to Padua. A medal was struck by the city as a token of its gratitude, in addition to the bust thus placed in this great hall.

At one end of the hall is a black granite altar of insolvency (Lapis Vituperii et Cessionis Bonorum), upon which debtors cleared themselves by their exposure. The enormous wooden horse, by Donatello, formerly in the Palazzo Emo, was executed in 1443 as a model for the Gattemala Statue (see below); and afterwards, covered with skins, and bearing a figure of Jupiter on its back, figured at some public rejoicings, held in the city at the expense of Count Capodalista. A meridian line crosses the hall; the rays of the sun pass through a hole in the centre

of a golden face on the roof.

Archivio Pubblico. Entrance from the Delegazione Municipale. suite of apartments near the entrance to the Palazzo della Ragione, and forming a part of the municipal buildings, are placed the extensive series of Paduan archives. Some of these rolls go back to the 9th cent.; a bull, in particular, of Pope Eugenius II., when the Roman pontiffs signed such documents, instead of, as at a later period, appending a leaden bulla. There are several diplomas of the German emperors of the Franconian line, Two of Henry IV. (1091, 1095) are remarkable as showing that he had recourse to the illiterate expedient of opposite belonged to a Roman ed a +. The series of the statutes of discovered in making excav

Padua is very large, including those Eccelino (1276) and of the Carrar princes (1362).

The Palazzo del Capitano occupie the entire W. side of the Piazza de Signori, now Piazza dell' Unit d' Italia (D. 2, 3). It is in a mixe style: the exterior and the fine door way are by Falconetto (1532); th staircase, attributed to Palladio, i remarkably fine. A clock-tower form

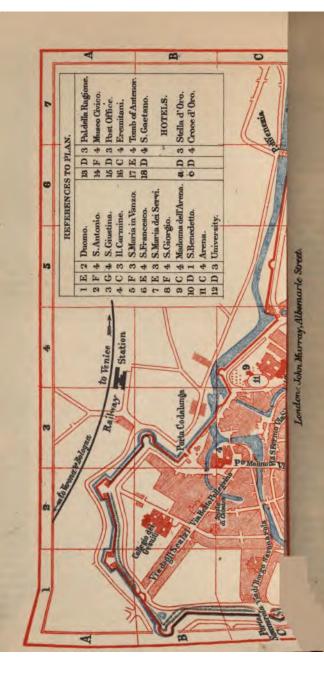
the centre of the building.

Striking clocks are said to have been invented at Padua; and tha which stands in this tower is claimed as the contrivance of Giacomo Dondi It was erected in 1344, at the ex pense of Ubertino Carrara; the works however, having been made by Mae stro Novello in 1428. Besides the four-and-twenty hours, it indicates the days of the month, the course of the sun in the Zodiac, and the phases of the moon. Dondi obtained such celebrity for his performance, that h acquired the surname of dell' Orologio It passed to his descendants, and the family of " Dondi dell' Orologio" stil flourishes.

Within the Palazzo del Capitano i the Biblioteca Pubblica, a library or ginally formed by the University The large hall, which belonged to the Carrara Palace, was formerly covered with frescoes by Avanzi and Gua riento; but the hall having fallen the colossal frescoes of heroes an emperors which now decorate it were painted in 1504, chiefly by D. Cam pagnola - the portrait of Petrarch much injured, alone remaining. The printed books amount to upwards o 100,000 vols., and the MSS. to 1500.

The Loggia del Consiglio, a gen of graceful architecture on the S. side of the Piazza, erected at the end of the 15th cent., contains a white mar-ble Statue of Victor Emanuel, by Tabacchi. The great hall, with its three handsome windows, was formerly the place of meeting of the municipal body. The ancient color





ch of S. Giobbe, in the is surmounted with a

the Clock tower are the rutti and delle Erbe, or table market-places. In the foundation of the chi, portions of a Roman discovered, and the marve been employed in the pavement of the salone.

CHURCHES.

della Valle and Agostino
about 1550 from altered
y Michel Angelo, but not
until 1754. In the Sacrising but of the l. transept are
tings by Francesco Bassano
ght into Egypt and the Wise
fering; Sassoferrato: Head
na; Padovanino: good copy
gin and Child by Titian; and
ait of Petrarch, in profile.

to the N. door are the busts of Speroni and of Giulia de' his daughter. A modern bust ettarch, who held a canonry in cathedral, by Rinaldi, a scholar anova's, has been placed in a passe leading out of the l. aisle.

The Sacristy (rt. transept) has on ceiling some good but muchmaged frescoes, and a picture-frame ebony, with reliefs by Gtov. Cre-asco. Here are preserved some liturgical MSS, with miniatures the 12th and 13th centuries - one, Beangelarium, painted by a certain Leodorus in 1170; the other an Episcolerium, with Scripture histories, by Giovanni Gaibana, in 1259 - and some curious reliquiarii of the 14th and 15th. In the CRYPT is preserved the body of St. Daniel, discovered in 1076. On the front and back of the altar are two good bronze reliefs of his martyrdom, by Tiziano Aspetti (1592). In the transepts are several tombs -l., that of Card. Pietro Prata (14th cent.); rt., Card. Zabarella, with chree books at his feet-both bishops of Padus. N. Baly.

The Baptistery is a Lombard building of the 13th cent., similar to those at Parma and Cremona. The walls and vaulting are entirely covered with frescoes, executed at the expense of Fina Buzzacarina, wife of Francesco Carrara the elder, representing histories of the Old Testament, by Giovanni and Antonio of Padua; on the cupola Paradise, with numerous angels and saints, and on the walls New Testament scenes. In a dark Chapel close to the door is a fine Gothic ancona in many compartments on gold ground.

The triumphal arch near the Cathedral was erected in 1632, in honour of Alvise Valaresso, captain of Padua.

The Biblioteca Capitolare (apply for adm. in the Sacristy) contains upwards of 10,000 vols., 450 of the 15th cent., and several inedited MSS. Amongst others, those of Sperone Speroni, with several letters of Tasso, a MS. of the 14th cent. containing the description of Dondi's clock, and some splendidly illuminated missals, and collections of decretals, also with miniatures of the 14th and 15th cents. In the entrance-hall are some curious old paintings of 1367, by Niccold Semitecolo, relative to the life of S. Sebastian, much valued as a document in the history of the Venetian School.

The Palazzo Vescovile contains ruined frescoes by J. Montagnana, a pupil of Giovanni Bellini (1495). In one of the upper rooms are portraits of the bishops of Padua to 1494. In the chapel are the Apostles, in chiaroscuro, and the Annunciation, by the same artist; and in the private chapel are several small paintings, and an Ancona with St. Peter in the centre, and the Saviour on the Cross above.

Over the door of one of the rooms is a portrait of Petrarch, originally painted upon the walls of his house, demolished in 1581. It is reckoned as one of the most authentic, and is attributed to Guariento.

*SANT' ANTONIO or ILBANTO. " (

the death of S. Antonio, in 1231 (born | at Lisbon in 1195), the citizens of Padua decreed that a magnificent temple should be erected in honour of their patron saint. To accomplish this object, they sent for Niccolò da Pisa, who produced one of the most remarkable buildings in Italy. The fashion of the day compelled him to adopt the Pointed style, but with this he combined some of the Byzantine features of St. Mark's at Venice. St. Anthony's is crowned with 8 cupolas, which give it an oriental character. It is in the form of a Latin cross, 280 ft. in length, 138 ft. in breadth to the extremity of the transepts. It was completed in 1307, with the exception of the cupola over the choir, which was not added till 1424. If the external features are meagre, if the great doorways are bald when compared with the contemporary portals of the N., it must be remembered that Nicholas of Pisa was compelled, by the fashion of the day, to adopt a style which he did not like, and which, it must be confessed, he did not understand."-G. Knight. The W. front, which has been completely renewed, has four pointed arches of unequal width, in the centre of which is a niche containing a statue of S. Antonio (14th cent.). Over this rises a portico of pointed arches with a balustrade, surmounted by a handsome Lombard turret. The fresco of SS. Antonio and Bernardino, in the lunette over the principal entrance, is by A. Mantegna (1452). The two octagonal bell-towers beyond the transepts, on ranges of pointed niches and arches, are very beautiful. The interior is remarkable for the

splendour and beauty of its decorations. On the l. is the *Cappella del Santo, thronged at all hours by devotees. It was begun in 1500 by Giovanni Minelli and Antonio his son; continued by Sansovino, and completed by Falconetto, in 1553. The richlyworked entrance pilasters are by Pironi and Matteo Aglio. Nine large

(on the left). *His Ordination, by Minelli (1512); 2. Raising of a murdered woman, by Giov. and Giuliano Dentone (1524); 3, *Raising of a Youth, whose father had been unjustly accused of murdering him, by Gir. Campagna; 4. Women round a dead body; 5. Raising of a Child, both by Sansovino; 6. Stone discovered in a miser's breast, by Tullio Lombardo; 7. Healing of a broken leg, by the same; 8. Re-forming of a broken glass, by Sansovino; 9. *Child bearing witness to its mother's innocence, by Antonio Lombardo (1505). The altar is of verde antico; the bronze statues of SS. Anthony, Bonaventura, and Louis are by Tiziano Aspetti. The fine marble sculptures supporting two large silver candelabra are the work of Orazio Marinali (1450), and Filippo Parodi.

Further on is the curious Gothic chapel of the Madonna Mora, so called from the swarthy picture over the altar. It formed a part of the Church of S. M. Maggiore, built in 1110, and pulled down to make room for the present edifice. On the S. wall is an interesting sarcophagus of one of the Obizzo family. The sepulchral urn on its other face, turned towards the aisle, belongs to Raffaele Fulgosa, an eminent juris-consult of the 14th cent. Opening out of this chapel is that of the Beato Luca Belludi, companion of S. Antonio, covered with much-restored frescoes relative to St. Philip and St. James, by Giusto Padovano: the apparition of S. Antonio to the Beato, to announce the liberation of Padua from Eccelino, is historically interesting.

In the S. transept is the beautiful *Cappella S. Felice. It was originally dedicated to St. James, and erected in 1376, but subsequently to St. Felix, when his remains were deposited here in 1504. It is faced by Gothic arches in red Veronese marble, above which rises an entablature of white and red marbles disposed in fish-scale form The wall, lunettes, and vaulting are covered with excellent early frescoes. by Jacopo d'Avanzo and Altichieri de and singular reliefs relative to Zevio (1376)—" the noblest monument of pictorial art of the 14th cent artists, surround the walls. 1. North Italy"—C. and C.—the world artists. however, for the injuries they received in clearing off the whitewash with which they had been covered, and for the restorations. The subjects are taken partly from the legendary history of St. James, and partly from the Gospels: they are full of life and expression. The wall behind the altar is divided into five spaces by columns and pointed arches, in the centre of which is a fresco of the Crucifixion. To the rt. the soldiers are casting lots for the garments of Christ. The skill displayed in this composition seems almost in advance of its time. To the l. is the crowd following Jesus from the city; a beautiful group represents a woman supporting the fainting figure of the Virgin Mother, followed by another who is leading her infant son. The 5th space to the rt. is nearly filled with the Tomb of Bartolommeo Scrovegno, wife of Marsilio Carrara, second lord of Padua; above it is the Resurrection. On the opposite side is the Tomb of the founder of the chapel, Bonifazio de' Lupi, Marquis of Soragna; over it is the Deposition from the Cross. Over these are three compartments, each having a pointed arch, filled with a painting. On the l. is the Denial of St. Peter; in the centre Christ led to be crucified; on the rt. the Entombment. In the spandrels to the extreme rt. and l. of the lower arches is the Annunciation. The opposite end is divided into irregular compartments, and painted by the before-mentioned artists with subjects from the Scriptures and from legends. Above the altar are 13th-cent. statues of the Virgin and Child, SS. Paul, James, and Peter; that of Pope Felix, in the centre, is by Minelli (1504). At the back and on the sides of the altar are some very lovely arabesques. the stalls which surround the chapel are good half-figures of Franciscan saints, much injured by restoration.

The Choir is enclosed by red marble balastrades and bronze doors. The bronze statues of saints, and of Faith, Temperance, Charity, and Force on the railings, are by Tisiano Aspetti.

Beside the altar are Statues of SS.

Louis and Prosdocimo. The *bronze reliefs which decorate the high altar, and the fine group of the Virgin and Child, with SS. Giustina, Daniel, Francis, and Anthony, are by Donatello. The 16 reliefs of subjects from the Old Testament, and the symbols of the Evangelists, under the Music Gallery, were cast by Bellano, his pupil, in 1488. By Donatello, also, are the great bronze crucifix, and a relief in gilt terra-cotta of the Deposition, over the door leading to the chapel of the relies behind it.

The great *Paschal Candlestick of bronze, l. of the high altar, was executed by Andrea Riccio in 1654, after 10 years' labour. It is a species of cinquecento adaptation of the antique form, displaying exquisite grace and simplicity. Four figures upon the pedestal symbolise Astrology, Music, History, and Cosmography. twelve fine *bronze reliefs represent (beginning on the l.): 1. Samson; 2. David and Goliath; 3. Procession of the Ark (sculptor on the l., holding up his hand); 4. Judgment of Solomon; 5. Judith and Holophernes; 6. Jonah; 7. Cain and Abel; 8. Isaac; 9. Joseph sold into Egypt; 10. Red Sea; 11. Golden Calf; 12. Brazen Serpent. Of these, 3 and 5 are by Riccio; all the rest by Bellano. On the little pilasters of the high altar are beautiful bronze figures of Children, by Donatello.

On the 1st pier to the rt. of the entrance door is a Virgin and Child, with SS. Peter, Paul, Bernard, and Anthony, by Antonio Boselli. pier on the rt., monument of Card. Bembo, erected by Card. Quirini, and designed by Sansovino; the bust is by Cattaneo, and the inscription by Paolo Giovio. 3rd altar rt., bronze reliefs by Donatello. In the same chapel are the Tombs of Gattamelata and of his son. The painting of the Crucifixion, with SS. Sebastian, Gregory, Ursula, Bonaventura, and 12 Prophets' heads, on the 5th pier rt., is by J. Montagnana. 2nd I., Virgin and Child, with SS. Joseph and Chiara, and a Franciscan donor, by an unknown painter. The monument to Alessandro Contarino, upon the same pier, erected in 1555 at the expense of the republic, is from the design of Sammicheli, the sculptures being by A. Vittoria and

Danese Cattaneo.

In the adjoining handsome Cloisters, and in the passage leading to them, are several sepulchral monuments; that of Manno Donati (1370) is remarkable for its inscription by Petrarch. On the 1., issuing from the S. door, is the Tomb of Luigi Visconti (1553), by Sammicheli. Many monuments have been brought hither from desecrated churches, one of which, between the two cloisters, is a good Gothic tomb of 1390. From the Cloisters a beautiful view is gained of the Church with its domes and towers. Out of the Cloister which has large pointed arches opens the Library, containing nearly 15,000 vols. In one of the rooms of the convent is a Holy Family, by Garofalo. Behind the E. end of the Church a small portion still exists of the ancient cloister belonging to the demolished Church of Sta. Maria. In a hall opening out of the sacristy are much damaged frescoes of St. Francis and other saints.

In the Sacristy is some beautiful intarsia work by the Brothers Canozza (1475), including large figures of SS. Bernardino, Jerome, Francis, Anthony, Louis, and Bonaventura. These are framed in an exquisite Renaissance design, above which is a relief of St. Anthony's mule by Bellano. Close to the Sacristy door is a good recumbent effigy under a pointed arch. In the Piazza, to the rt. of the W. front, is the Tomb of Rolando Piazzola, under a Gothic canopy, one of the staunchest defenders of his country's liberties against the Emperor Henry VII. To the I. stands the bronze equestrian *Statue of Gatta Melata (Erasmo da Narni), who commanded the Venetian army in 1438, by Donatello. It is the only equestrian statue he ever executed, and bears his name, "Opus Donatelli Flor," Close to the former tomb is the

*Scuola del Santo, containing some damaged frescoes of the miracles poison the Saint; St. George bapti

ascribed to St. Anthony. No. 1, 5, 11, and 12 are by Titian; the rest by Contarini, Campagnola, or others of his school.

1. Infant Boy made to speak up for his unjustly accused Mother.

2. Stone found in Miser's heart. 3. Mule on his knees before the Host.

4. Saint announces to Luca Belludi the freedom of Padua from Ezzelino.

5. Death of Saint.

6. Opening of his Tomb.

7. Saint throws a glass to the ground unbroken.

8. Reproves Ezzelino.

9. Anthony and Francis (behind Altar).

10. Averts an impending Storm by

praver.

11. Restores to life a woman slain

by her jealous husband.

12. Heals a Youth who had cut off his own foot which kicked his Mother. 13. Restores to life a Child boiled

14. Restores a dead man to bear witness that his father had not killed

15. (Daub.)

16. Raises to life a drowned Girl.

17. A Boy.

18. Detached figures of Men and Boys, by Titian.

The adjacent Chapel of San Giorgio (key at S. Antonio), erected by Raimondino da Soragna in 1377, contains some celebrated *Frescoes by Altichieri, assisted by Jacopo d' Avanzo. subjects are from the New Testament, and histories of SS. George, Catharine, and Lucia: the large painting of the Crucifixion behind the altar, and over it the Crowning of the Virgin, are very fine; a votive painting in the upper series on the 1. wall next to the altar represents several members of the Lupa family kneeling before the Virgin, to whom they are presented by S. George their patron. ENTRANCE WALL.—Nativity; Flight into Egypt; Adoration of the Magi; Presentation. —LEFT WALL.—St. George and the

Dragon; Magician vainly tries

Zebeo, King of England; Tortured on the Wheel; Votive Picture (see above) in two compartments; St. Georgemakes a building fall by prayer; St. George beheaded .- RIGHT WALL. - Two first compartments spoilt; Angel arrests the Wheel; St. Catharine beheaded. Lower row: S. Lucia accused before Tribunal; dragged by oxen to martyrdom; burnt, and placed in boiling oil; stabbed; death and funeral. On the rt. of the last, portrait of J. d' Avanzo in black. sarcophagus on the l. was formerly surrounded by 10 gilt statues of members of the Soragna family, which were destroyed during the occupation by the French soldiery at the end of the last century.

The *Madonna dell' Arena (C. 4) stands in an oval garden, the site of an Amphitheatre, whose foundations have recently been exposed to view. (Entrance, 1 fr.) It was built in 1303 by Enrico Scrovegno, the son of Reginaldo, consigned by Dante to the Inferno for his usury and avarice.

The very curious statue of the founder is in the sacristy, with the inscription, "Propria figura Domini Scrovegni, Henrici militis l'Arena." His dress is merely the ordinary "abito civile" of the time. About this time Giotto, then young, was working at Padua, and Scrovegno employed him to decorate the edifice, which still belongs to a descendant of the Count Gradenigo of Venice whose sister Scrovegno married. The Chapel consists of a nave with a tribune at its extremity in a simple Gothic style.

These *Frescoes illustrate Sacred History with a dignified as well as touching simplicity, eminently befitting the Divine theme. The subjects are taken partly from the New Testament and partly from the Apocryphal Gospels. No artist of any period has been more successful than Giotto in telling hisstory in a striking and intelligible manner, combined with exquisite feeling for graceful beauty and deeply pathetic expression.

Second in consideration, but equally remarkable, is Giotto's skill in ornamental design; and his judgment must be commended in reserving purely decorative work for the ceiling. "The Arena chapel is not only the most perfect expressional work, it is the prettiest piece of wall-decoration and fair colour in North Italy."-Ruskin. Everything here has been repainted, except the figures in chiaroscuro, which are precisely as Giotto left them.

On the wall over the entrance is the Last Judgment, much injured. The vices of the clergy are brought forward with peculiar prominence. In the centre, and not connected at all with the rest of the composition, Scrovegno is represented offering his chapel, which is accepted by three

angels.

The uppermost range on the rt. contains scenes from the Life of the Virgin, principally from the Apocryphal Gospel attributed to St. James the Less. Commencing on the S. wall, and nearest the altar,-1. Joachim driven from the Temple by the priests, because he had not begotten any issue in Israel; 2. Joachim returns to his sheepfolds, and prays during 40 days and 40 nights; 3. the Angel Gabriel appears to Anna, and reveals that the prayers of her husband have been heard; 4. Sacrifice of Joachim; 5. Joachim's Vision; 6. Meeting of Joachim and Anna at the Gate of the Temple—a most graceful composition. On the wall opposite: 7. Birth of the Virgin; 8. Presentation of the Virgin in the Temple; 9. Suitors bringing their rods; 10. Watching of the Rods; 11. Marriage of Joseph and Mary; 12. Procession after the Marriage; 13. Annunciation, over the chancel arch: here the grace which Giotto imparts to his female figures is peculiarly discernible.

2nd row on the rt.-1. Nativity, injured; 2. Wise Men's Offering; 3. Presentation of Jesus in the Temple: 4. Flight into Egypt; 5. Massacre of the Innocents. On the 1.-6. Our Lord among the Doctors: much injured; 7. Baptism in the Jordan 8. Marriage in Cana of Galilee;
9. Raising of Lazarus: a magnificent composition; awe approaching to terror in the bystanders, death yet struggling with life in the resuscitated corpse; 10. Entry into Jerusalem; 11. Christ driving the Moneychangers out of the Temple. On the 1. of the altar is the hiring of Judas, with a demon behind the traitor.

Below, on the 1 .- 12. Last Supper: much ornament, very minutely finished, is introduced into the architecture; each Apostle has a marked and peculiar dress, either in colour or fashion, which is preserved in all the other paintings in which they are introduced; 13. Christ washing the feet of the Apostles-a very beautiful composition; 14. Jesus betrayed by Ju-das; 15. Jesus before Caiaphas; 16. Jesus scourged and crowned with thorns; 17. Jesus bearing the Cross -a full composition with some beautiful groups, particularly Mary and her companions pushed back by the Jews; 18. Crucifixion: the thieves are omitted; 19. Deposition from the Cross. In expression this is considered the finest of all the existing works of Giotto, here or elsewhere: the deep and tender affliction of the Virgin, the impassioned eagerness of St. John, and the steady composure of Nicodemus and Joseph of Arimathæa. are all in accordance with their characters; 20. Resurrection and Noli Me Tangere: the figure of St. Marv Magdalene is an admirable personification of devotion; 21. Ascension; 22. Descent of the Holy Ghost: singular in its arrangement.

The lowest range of paintings consists of allegorical or symbolical figures of the Virtues and Vices intermixed into architectural compartments, presenting imitations of marble, panelling, &c., with borders, exactly like those executed in mosaic upon the tomb of Edward the Confessor in Westminster Abbey. This species of decoration seems to have been a favourite amongst the Italian artists of the time of Giotto, as it is found in the papal chapel of Avignon, painted in his style or by his school. Opposite

to each Virtue is the antagonistic Vice; the figures are tinted in chiaroscuro. In many the allegory is intelligible, in others obscure. The Virtues are turned towards the Paradise, the Vices in the direction of the Inferno or Last Judgment. Commencing on the rt. by the door-Hope, winged, scarcely touching the earth which she is quitting, and eagerly stretching forwards and upwards to the celestial crown,-On the opposite wall: Despair, a female, who, at the instigation of the Fiend, is in the act of hanging herself .- Charity, a triple flame issuing from her head. Her countenance is beaming with joy. She holds up her right hand to receive gifts from heaven; and in her left is a vase from which she dispenses them .- Ency, standing in flames; a serpent issues from her mouth, and recoils on herself; she has the ears and claws of a wolf .- Faith, holding the Creed, and trampling on a horoscope; in the other hand she grasps the Cross. When we recollect the trust which, in the age of Giotto, was placed in astrologers, the boldness of thought which this figure discloses will be appreciated .-Unbelief, a Roman helmet upon her head, in her hand an ancient heathen idol, to which she is noosed, and by which she is dragged to the pit; she turns her back on the hand from heaven bearing a scroll.-Justice, a crowned matron seated upon a throne, her countenance severe and thoughtful. In one of the scales of the balance an angel presents a laurel-wreath to the good ; in the other is the destroyer wielding the sword for the punishment of the wicked. Beneath is a composition with figures hunting, sporting, merchants travelling; apparently indicating the ease and comfort enjoyed by those who live under a good government .- Injustice, an elderly man in the dress of a judge, of a harsh and forbidding countenance: he is "sitting in the gate;" but the path to his tribunal is overgrown with thorns and briers, and his fingers terminate in claws. In one hand be evidently no terror to evil-doers:

city. In the compartment below, the travellers represented above are assaulted and murdered, indicating a contrast to the figures on the opposite side, the miseries of living under an evil government. Under his robe appears a coat of mail.—Temperance, a female figure fully draped. She holds a sword, but it is bound into the scabbard: a bit is placed in her mouth-emblem of restraint.-Anger, a hideous crone, tearing her dress.-Fortitude, in ancient armour; the skin of a lion thrown over the shoulder. She rests tranquilly upon the shield which she opposes to her enemies.— Inconstancy, a young girl, falling backwards from a wheel, upon which she tries to balance herself; in allusion to Eccles. xxxiii. 5.—Prudence, sitting at a desk, and contemplating herself in a mirror. At the back of her head is the face of an old man, but apparently a mask, or part of her head-dress, and not a second face, as in the tomb of San Pietro Martire at Milan. Raphael adopted this mode of allegorising the Virtues.—Folly, in a fantastic dress, probably intended for that of a court fool or jester.

The Choir is painted with the history of the Virgin, probably by Giotto's pupil, Taddeo Gaddi. They are much inferior to the rest, and represent: Visit of the Virgin to St. Elisabeth; 2. Compact between the Devil and Judas; 3. the Virgin announcing her death to St. John; 4. (opposite) Her Death; 5. Obsequies of the Virgin; 6. Ascent to Heaven; 7. Coronation. Behind the altar is the Tomb of Enrico Scrovegno, who died in exile at Venice in 1320. The altar is surmounted by small statues of the Virgin and Child, with two angels. The sculptor is unknown, although on one of the statues is cut the name of Johannis Magistri Nicoli, whence it has been supposed the work of Giov. Pisano. The windows of the chapel mostly retain the ancient Venetian glazing-small circular panes of thick glass-which adds to its antique effect. In the small Sacristy, opening out of this tribune, is

the statue of the founder in a Gothic niche.

Il Carmine (B C. 3) is of the 16th cent. The Sacristan keeps the key of the Scuola adjoining on the rt. Here are several frescoes by Girolamo da Santa Croce and Campagnola. the former, Nativity of the Virgin, Her Presentation, Purification, and Marriage; by the latter, *Nativity of Christ and Adoration of the Magi. At the altar, Virgin and Child, wrongly ascribed to Palma Vecchio. To the l., Meeting of Joachim and Anna, an inferior work by Titian. A Statue of Petrarch was erected in the Piazza to commemorate the 500th anniversary of his death, in 1874.

Close to the Ponte Molino, S.W. of the Church, is an old tower bearing a tablet with this inscription, "Eccelino eresse, 1250." On the other side of the bridge the street passes under another tower, which is inscribed, "Da questa Torre Galileo molta ira de' cieli svelò."

The Eremitani (C. 4), a Church of the Augustines, was erected between 1264 and 1276, and restored in 1880. The panelled wood roof was added in 1306 by the same Fra Giovanni who put up that of the Palazzo della Ragione, and who is said to have employed here the old one which he obtained for his labour. From its simplicity as well as its ornament the interior is impressive. It consists of a single nave, nearly 300 ft. long, lighted from the extremities. Over the S. door is the bust of its architect, Giov. Lando. The large Choir has some curious Frescoes, attributed to Guariento, remarkable for their mystical and allegorical character. The lower tier in chiaroscuro represents planets ruling the constellations more peculiarly appropriated to them, or, as some suppose, the Days of the Week. Above are large paintings, in six compartments on either side, representing subjects from the lives of St. Augustine; some of them have suffered from damp, time, and neglect. In the

Chapel to the rt. of the Choir is a good Gothic tomb. By Mantegna (1458) and his school are fine *FRES-COES in the adjacent Cappella SS. Jacopo e Cristoforo. The two frescoes of the death of St. Christopher have been detached from the wall. They have suffered greatly of late years, and the figure of the Saint in both has almost entirely disappeared. The soldier holding a spear, at the entrance on the rt., is a portrait of Mantegna. The compartments of the upper row are by Bono and Ansuino, of Forli, disciples of Squarcione. At the altar are coloured terra-cotta figures of the Virgin and Child, with SS. Francis, Anthony of Padua, John Bapt., James, Christopher, and Anthony the Hermit, by Giovanni da Pisa, a pupil of Donatello. Behind the altar is the *Assumption of the Virgin, by Pizzolo, the

competitor of Mantegna.

Near the W. end of the Church is the Tomb of Jacopo Carrara, 5th lord of Padua, the friend and patron of Petrarch, who composed the Latin epitaph upon it. Opposite, on the S. wall, is that of his father, Ubertino (1354). Each is beneath a canopy as large as a church portal: the figures are of beautiful execution. The countenance of Ubertino, the hard old man, is expressive. With the exception of these tombs, there are but few memorials of the once powerful lords of Padua. The extinction of the family is one of the most gloomy events in the history of Venice. After a valiant defence the last Francesco Carrara and his two sons sur-rendered Padua to the Venetians (1405): they were independent princes nowise subject to Venice; but by the Council of Ten they were condemned and strangled in the dungeons of St. Mark in 1406. Francesco made a desperate resistance in his cell, but was overpowered, and a member of the noble family of Priuli did not disdain to perform the task of executioner. On the W. wall are Statues in stucco with beautiful Renaissance arabesques: rt., S. Bernardino, between SS. Peter and Andrew; L., SS. John Evan. and Bartholomew.

The monument to the architect is in the S.W. corner of the rt. tran-sept: an odd half-length statue, clad in a robe. On the L, half-way along the N. wall, is the splendid monument of Benavides, professor of law (1583). by Ammanati. The artist has equally displayed his talents as a sculptor and as an architect. Benavides would not trust his executors, and therefore he erected this memorial in his lifetime. It is decorated with allegorical figures of Wisdom and Labour, Honour and Fame. In a Chapel L of the Choir is the Tomb of Gen. Sanguinassi.

In the Sacristy, to the rt. of the entrance, is a Gothic monument in red Verona marble to the painter Paulus de Venetiis (1429). He is lecturing to his pupils, men as old as himself, with cowls and hoods; but, as at Pavia, the dignity of the professor is preserved by his being represented four times as large as his auditors. Over the altar, St. John in the Desert, by Guido Reni. To the l. a relief, by Canova, to the memory of William Frederick, Prince of Orange, who died at Padua in 1799, at the age of 25. It represents the ever-recurring weeping female figure, with a pelican.

In the Oratory of S. Filippo Neri. opening out of the Sacristy at S. Tommaso (E. F. 3), under glass, is a beautiful fragment of a Virgin and Child, by Giovanni and Antonio da Murano.

S. Francesco (6, E. 4) was designed by Sansovino. The second chapel on the rt. has frescoes by Girolamo da Santa Croce (1530), representing the Birth, Presentation, Annunciation, and Marriage of the Virgin, with figures of Charity and Faith, and heads of Prophets and Kings on the piers and arches. In the transepts are the divided panels of a monument to Pietro Roccabonella with bronze reliefs by Bellano (1498)-the Professor at his desk, and the Virgin and Child with SS. Francis and Peter Martyr. Below this is a good kneeling-figure in white marble. To the N. of the | Church is a picturesque Cloister.

San Gaetano (D. 4) has a façade by Scamozzi. There is a small halffigure of the Virgin by Titian, in the chapel of the Holy Sepulchre, reached by some descending steps on the 1.

*Santa Giustina (G. 4), supposed to stand on the site of a Temple of Concord, has been repeatedly ruined and rebuilt. The present large edifice was begun in 1502, by Padre Girolamo rebuilt. da Brescia, and completed in 1532-1549, by Andrea Morone. The brick front, approached by a broad flight of steps, is rough and unfinished; but the general style of the interior is good, from its proportions, its great expanse, and its piers and cupolas. The aisles form a series of vaulted recesses opening into the nave, and communicating with one another by lower arched openings.

The *Martyrdom of Sta. Giustina, at the high altar, is by Paolo Veronese. At the 4th chapel rt. is the Death of Sta. Scolastica, by Luca Giordano; 5th rt., St. Benedict with SS. Placidus and Maurus, by Palma Giovane. The chapel rt. of the choir contains a beautiful group by Parodi, representing a Dead Christ, with the Virgin, Mary Magdalene, and St. John. The fine *sculptured woodwork of the choir was executed from designs of A. Campagnola in 1556. On the upper row, New Testament subjects-Old Testament scenes on the lower. On the lower stalls, statues of the Evangelists, Latin Doctors, Isaiah, and David, SS. Giustina and Prosdocimo; close to the altar on the rt., Conversion, Preaching, and Arrest of St. Paul; l., St. Peter healing the cripple, Baptism of Cornelius, and Death of Ananias. In the passage leading to the Sacristy is a very early piece of sculpture, representing Justice with two kneeling figures. Beyond, in the ante-room, are some damaged reliefs, and various scraps of fresco. The stalls in the Coro Vecchio, the only

preserved, are by two artists of Parma and Piacenza (1448). They are inlaid with beautiful architectural designs. Here is a recumbent effigy of Jacopo degli Zocchi, Doctor of Laws, and opposite that of an Abbot. At the altar once stood Romanino's great picture, now in the Museum. In the Chapel of S. Prosdocimo, below this, is a white marble carving of the Saint, by a monk of the Convent. Steps lead down to the Catacombs of SS. Giustina, Prosdocimo, and Daniel. The Chapel of S. Prosdocimo also contains a miraculous image of the Virgin, supposed to have been brought from Constantinople by St. Urius, where it escaped the flames raised to destroy it by the iconoclast Emp. Constantinus in the 8th cent. The altar in the l. transept is supported by two spiral columns of alabaster, and two of rare granite. Behind it is a sepulchral urn erected by Gualfortino Mussato in 1316 for the remains of St. Luke. It is adorned with alabaster reliefs of the Evangelistic symbols and four Archangels. In the opposite transept is the altar of St. Matthew, with Greek marble reliefs of the Apostles.

Facing this Church is the Piazza Emanuele II., formerly **Vittorio** called the Prato della Valle, a large, irregular open space, the centre of which is occupied by an oval surrounded with Statues, and by a canal supplied with water from the Bacchiglione. It was intended to limit the memorials to the great men of Padua; but as even local fame could not supply a sufficient number of subjects, they have been forced to enlist some celebrities from other countries, who, as Auditores Patavini, had been educated in the University: Antenor, Pietro di Abano, Petrarch, Tasso, Galileo: 78 in all. That of the Marquis Giovanni Poleni, a correspondent of Sir Isaac Newton, is one of the early works (1789) of Canova. Gustavus of Sweden, the "Lion of the North," has a full right to his station here, for in 1609 he studied at portion of the older Church that was | Padua, and attended the lectures of Galileo: and in consequence of this, | when his unfortunate namesake visited Padua in 1783, he requested permission to erect this statue of his great ancestor. Excellent statues of Giotto and Dante, by Vela, have been placed beneath the Gothic Loggia, erected in 1863 as a Grand Stand for the judges at the annual races (12th June), on the W. side of the Prato.

S. Maria dei Servi (E. 3), now a Parish Church, has a 15th-cent. Pietà in fresco beyond the 1st altar rt., and a bronze relief by Bellano of two University Professors adoring the Virgin and Child, over the Sacristy door.

Sta. Maria in Vanzo (F. 2, 3) is entered through the adjoining Seminario, of which it is now the Chapel. Over the high altar is the Virgin and Child with SS. Peter, John Bapt., Catharine, and Paul, by Bartolommeo Montagna. The fresco of the Coronation of the Virgin on the vault is by the same painter. In the Chapel to the l. is an Entombment, by Jacopo Bassano. The artist, according to his custom, has introduced portraits of himself and his family. In the 4th chapel on the rt. is a painting by Maganza of the Madonna with the Virgin Martyrs, SS. Barbara, Agnes, Giustina, Catharine, Apollonia, Cecilia, and Lucia. The frescoes over the arches of the gallery that crosses the church are by Campagnola. The adjacent Seminario Vescovile, or College for students in Theology, contains a library of upwards of 40,000 printed books and several MSS., amongst which is an autograph letter of Petrarch to Jacopo Dondi, a curious Psalter of the 14th cent., and the original MS, in 12 vols. by Forcellini of his great Latin Dictionary.

San Michele, an Oratory, W. of S. Maria in Vanzo, is a fragment of a demolished Church, which was full of good frescoes. On the l. wall is the Adoration of the Magi, by Jacopo da Verona (1397), with portraits of the Carrara family. The four heads | and Sebastian.

to the rt. in the Funeral of the Virgin opposite are said to be those of Boccaccio, Dante, Petrarch, and Pietro di Abano. Above this, St. Anthony the Hermit; to the rt., Descent of the

Holy Spirit.

A little further W. is the Specola, or Astronomical Observatory, situated in the mediæval tower of S. Tommaso, formerly the principal defence of Padua on the W. side. Erected by Eccelino da Romano, it served as the prison in which many of his victims suffered. The Observatory is well supplied with instruments from London, Munich, and Vienna. The view from the summit is very fine, over the N.E. Alps, the Lagunes of Venice, and the Euganean Hills.

Santa Sofia (D. 5), supposed to be the ancient cathedral of Padua, is an interesting 12th-cent. Church of basilica form, much modernized. Part of the original apse may be seen beyond the Sacristy, to the l. of the high altar. It contains some early paintings.

The Museo Civico (F. 4) is a modern building on the site of the old monastery of S. Antonio. In the beautiful pointed Cloisters are the Roman antiquities found beneath the Caffè Pedrocchi (see above), consisting of broken columns, and various architectural fragments. On the further side is the Tomb of the Volumnii, among numerous sepulchral monu-ments. A handsome staircase leads to the badly arranged but interesting

Pinacoteca, a Collection of Pictures obtained from suppressed monastic buildings, or purchased by the city (50 c.).

Basaiti: 139, Virgin and Child, with SS. Peter and George.

Boccaccino: 146, Virgin and Child, with SS. Lucia and Catharine,-204,

*S. Agata.

Bonifazio: 50, Adoration of the Shepherds, with SS. Francis and Catharine.-159, Virgin and Child, with SS. John Bapt., Francis, Jerome, Campagnola: Beheading of St. John
—a fresco transferred to canvas.

Campi: Virgin and Child.

Francesco da Santa Croce: 187, Marriage of St. Catharine.

Garofalo: 287, Holy Family.

Girolamo da Santa Croce: 403, Virgin and Child with many Angels. —12, Holy Family, with the Almighty above.

Lor. Lotto (School of): 116, Virgin and Child, with SS. John Bapt., Catharine, and a donor.

Luca Longhi: 226, S. Giustina.-239, Presentation in the Temple.

Morone (Francesco): 36, *Virgin and Child.

Padovanino: 286, *Bathsheba.

Palma (School of): 86, Virgin and Child, with two donors.

Palma Giovane: Small copy of Michel Angelo's Last Judgment.

Palmezzano: Virgin and Children. Pordenone (School of): 29, Virgin and Child, with SS. Nicholas, Louis, and donor.

Romanino: 209, *Virgin and Child, with SS. Benedict, Giustina, Prosdocimo, and Scolastica; Innocents on the predella, Pietà above. A large and celebrated painting, formerly at S. Giustina.—231, Virgin and Child, with SS. Benedict, Giustina, and a Singing Angel (1521).

Sassoferrato (Pietro Paolo): 244, Virgin and Child, with SS. Peter and

Sebastian (1497).

Squarcione: St. Jerome, with SS. Giustina, Anthony the Hermit, John Bapt., and Lucia—"much repainted and injured, rude, ill-drawn, and ill-coloured, but the only genuine picture by the painter known to exist" (K.).

Tiepolo: 297, St. Patrick.

Torbido: Portrait of a Youth, crowned with a wreath.

Venetian School: 169, Christ meeting His Mother on the way to Calvary.

Vincenzo da Treviso: 91, Presentation in the Temple.

Here are also modern pictures, pieces of sculpture, and other objects bequeathed by Cavaliere Bottacini. Magne's Reading Girl was much admired at the London Exhibition of

1862. The collection of bronzes contains a small candelabrum by *Briosco* (or *Riccio*), the sculptor of many reliefs in S. Antonio.

The COLLECTION OF COINS embraces all those struck at Padua, and many specimens from Venice, as well as the seals of the Carrara rulers. The series of Ancient Deeds and Autographs is most interesting, from the 11th cent. to the present day—three of the unfortunate Doge Marino Faliero are extreme rarities. Forming a part of the Museo is an extensive series of engravings.

The LIBRARY is rich in works connected with Padua, containing nearly 10,000 printed vols., and a large series of MSS. of local interest.

Further S. is the Botanic Garden, the most ancient in Europe, having been instituted by the Venetian senate in 1543. The celebrated Prosper Alpinus professed here in 1545. The garden is interesting as containing some of the oldest specimens of exotic trees and plants now common in Europe, the patriarchs of our shrubberies, plantations, and conservatories. The Lebanon cedar, the oriental plane, and a Gleditschia 93 feet high, may be noticed. The magnolias are superb. Attached to the garden is a Botanical Museum with an extensive herbarium.

The so-called Tomb of Antenor (17, E. 4) is a large antique marble sarcophagus, resembling those of the Lombard period at Ravenna, supported by stumpy columns of the 18th cent., and covered by a brick canopy.

It was discovered in 1274 underground, containing a second sarcophagus of lead, and a third of cypresswood. In the latter was a skeleton grasping a sword, an inscription upon which, in barbarous Latin, was interpreted to indicate that the tomb belonged to Antenor. The supposed remains of the founder of the city were then deposited in the Church of San Lorenzo, now demolished. When

Alberto della Scala governed Padua in 1334 the sarcophagus was opened, and he requested as a gift the sword of the Trojan hero. It is probable that the tomb is that of one of those Hungarian invaders who descended into Italy in the 9th cent. Nearly opposite is the House of Dante, marked with an inscription.

The University occupies a building called il Bo, from the sign of the Ox tavern upon the site of which it stands. The University enjoyed considerable celebrity as early as 1221, when Frederick II. commanded the students of Bologna to forsake that city, which had incurred his displeasure, and to resort to the city of Antenor. It was specially protected and encouraged by the Venetians. At first it was preeminent in law, and the great Baldus taught here. Padua also excelled in medicine; and the professorships of the university include some of the greatest medical names of the 16th and 17th centuries-Vesalius (1540), Fallopius (1561), Fabricius ab Aquapendente (1565), under whom our own countryman Harvey, discoverer of the circulation of the blood, studied, and took his doctor's degree in 1602, and Spigelius (1618). Here Sanctorius taught (1611); and, in times nearer our own, Morgagni continued to emulate their learning. At the present day it enjoys perhaps greater reputation as a medical school than any in Italy. There are five faculties, -Theology, Law, Medicine, Philosophy, and Mathematics. Each faculty has a Direttore or Dean. The head officer is the Rettore Magnifico. who rules the university with the assistance of a Senatus Academicus. There are 46 professorships, and the students vary in number between 1500 and 2000.

The building was begun in 1493, at the expense of the republic of Venice. The court, designed by Palladio or Sansovino, has two ranges of columns, Doric below, Ionic above; the walls are covered with armorial bearings and monuments of former students, among which are the names of several Englishmen [William Stokeham (1661),

Robert Napier (1662)]. At the foot of the staircase on the rt. of the entrance is the Statue of Elena Lucrezia Cornaro Piscopia, who died in 1684, aged 48 years. She spoke Hebrew, Arabic, Greek, Latin, Spanish, and French, with fluency, was a tolerable poetess, an excellent musician, wrote mathematical and astronomical dissertations, and received a doctor's degree from the university. She died unmarried, having refused many offers. The monument is dated 1773. The anatomical Theatre was built by Fabricius ab Aquapendente in 1594. Although it only replaced a pre-existing one of the 15th cent., it still is the oldest in Europe. The design for it is said to have been given by Fra Paolo Sarpi. The Anatomical Collections and Models are worthy of a visit. The Natural History section is rich in fossils of the Veronese and Vicentine hills, especially in fossil fishes from Monte Bolca. Galileo was professor of mathematics here for upwards of ten years; and in the Gabinetto di Fisica they exhibit one of his vertebræ, purloined probably when his remains were removed in 1757 to their present resting-place at Santa Croce at Florence. The Gabinetto Antiquario e di Numismatica, opening out of the cortile, contains several Roman and Greek bronzes, inscriptions, &c., and a curious papyrus from Ravenna, of the year 616-619-a deed of sale.

PRIVATE MANSIONS, THEATRES, &c.

Palazzo Giustiniani, in the Via del Santo (F. 4), designed in 1524 by Falconetto. Adjoining it is a beautiful rotonda, intended for musical entertainments, and built expressly for the celebrated Luigi Cornaro, the writer on the mode of prolonging life.

Palazzo Pappafava (E. 2) is now the property of Count Andrea Cittadella di Vicodazzere, and contains a good collection of paintings, with some curious frescoes brought from suppressed convents. Also a strange

group, by Agostino Fasolata, of Lucifer and his companions cast down from Heaven. It consists of 60 figures, carved out of one block of marble. These figures are so twisted together that it is difficult to understand how the artist could have managed his tools. It is five feet high, and the sculptor was employed upon it twelve years.

The House of Exzelino is now converted into the Marionette or Puppet Theatre of Santa Lucia. Some Gothic windows are preserved.

The Teatro Nuovo is opened during the "Fiera del Santo" (Fair of St. Anthony), which begins in June and ends in August; the Teatro Nuovissimo, near the cathedral, and the Teatro Diurno are for representations by daylight.

HOSPITALS. — The Spedale Civile, in the street behind the University, is an extensive building, erected on the site of a suppressed college of the Jesuits in 1798. It can receive 500 patients. Five of its wards constitute the Clinical School of the University. One division is set apart for lunatics. In the Chapel is a monument to Bishop Giustiniani, the great benefactor of the charity, by Canova.

The Istituto degli Esposti (Foundlings) was founded in 1097, and is consequently the oldest institution of the kind in Europe. The annual admissions average about 400; there are upwards of 3000 children on the books, the deaths averaging 15 per cent.

[Rly. N. to Bassano (Rte. 79); S. to Ferrara (Rte. 95). From the Stat. of S. Sofia (D. 5) a Rly. runs S. to (18 m.) Bagnoli, S. E. to (12 m.) Piove, and E. to (23 m.) Fusina, by Dolo and Malcontenta. On this line, 7 m. from Padua, is STRA, with a large Palace, the ball-room of which has a *ceiling finely painted by Tiepolo. From Fusina a steamer crosses the lagoon in 35 min. to (4 m.) Venice (Riva degli

Schiavoni), touching at the Riva delle Zattere (D. 3).]

The main line to Venice crosses a flat uninteresting plain covered with vineyards.

52 m. Ponte di Brenta, where the Brenta is crossed.

58 m. Dolo (6150), with some villas of the Venetian nobility. Between this and the next stat. the Alps of the Friuli and Carinthia are well seen.

61 m. Marano. The town, on the banks of the Brenta, with a high steeple, is about 2 m. on the l. We here cross one of the principal canals, the avenue of which forms a fine vista.

66 m. Mestre Junct. Buffet (7250). Rly, N. to Treviso, N.E. to Udine. Steam Tramway S. to (4 m.) Malcontenta (see above)]. Further on, the train passes on the l., close to the sea, the Fort of Malghera, a strong position, which underwent a long siege in 1849; its fall led to the surrender of Venice, since which, as the key to the Queen of the Adriatic on the land side, it has undergone considerable additions and repairs. Beyond the Fort is reached the long low *Bridge, 21 m. long, 30 ft. wide, which carries the railroad over the Lagoon and passes close to the fort of San Secondo: it occupied 41 years, and was completed in Oct. 1845 at a cost of 187,000l. It consists of 222 circular arches, of 323 ft. span. The thickness of the single piers is 31 ft. In the centre is the Piazza Maggiore, an embankment 446 ft. in length, and in width 97 ft. 10 in. The depth of the water varies from 13 to 3 ft. The foundation is upon piles driven into the muddy bed of the Lagoon. 80,300 larch piles were used in the foundations, and in the bridge itself 21 millions of bricks and 176,437 cubic ft. of Istrian stone. It was much injured during the siege of Venice in 1849, when several of the arches were destroyed, and a battery placed on the Piazza Maggiore.

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iritti	• •	• •	325	"The name of Venice, or Venetia,
abla	: :		322	was formerly diffused over a large and
dalpiero	: :		321	fertile province of Italy, from the con-
fanfrini			325	fines of Pannonia to the river Addua,
fanin			323	and from the Po to the Rhetian and
tanzoni			320	Julian Alps, Venetia was divided into
fastelli fero Lin			303	Prima and Secunda, of which the first
iero Lin			321	applied to the mainland, and the second
dicheli delle Colonne			324 326	to the islands and lagunes. In the first,
foro			326	
Ioro	: :	324	, 326	" before the irruption of the Barbarians,
funicipio				
apadopon				
'esaro				
disani				
tezzonico				
gredo			324	-Gibbon Venetia Secunda, placed in
nudo			the midst of capals at the mould of	
nolo.	• •	• •	326	
rorgnan polo, res	• •	• •	322	salt-works, and commerce. (See Intro-
isan	•		320	dustion m [51]
	•	• •	326	duction, p. [51].)

Venice owes its existence as a city to the fugitives, who, on the invasion of Italy by Attila, sought safety, after the fall of Aquileia, from the sword of the Huns, among the neighbouring islands "at the extremity of the Gulf, where the Hadriatic feebly imitates the tides of the ocean; near a hundred small islands are separated by shallow water from the continent, and protected from the waves by several long slips of land, which admit the entrance of vessels through some secret and narrow chan-

nels."-Gibbon.

In this expanse (the Laguna or Lagoon) are several small islands, among which the Isola di Rialta (Rivo altodeep stream), had long served as a port of Padua, and a few buildings for naval purposes had been constructed upon it. The fall of Aquileia, and the self-banishment of the neighbouring inhabitants of Concordia - Opitergium, now Oderzo - Altinum, Altino - and Patavium, Padua—occurred in the year A.D. 452: but as early as 421 a church dedicated to St. James had been erected on the island of Rialto. Sabellico has preserved a tradition that the earliest buildings of this town were raised on the very spot now occupied by the Cathedral of St. Mark, and that the first foundations were laid on the 25th

As a general description of Venice, that of Rogers is still true, except that the railroad has superseded the passage from the mainland in a gondola.

There is a glorious city in the sea. The sea is in the broad, the narrow streets, Ebbing and flowing: and the salt sea-weed Clings to the marble of her palaces. No track of men, no footsteps to and fro, Lead to her gates. The path lies o'er the

Invincible; and from the land we went As to a floating city-steering in, And gliding up her streets as in a dream, So smoothly, silently-by many a dome, Mosque-like, and many a stately portico, The statues range along an azure sky; By many a pile, in more than eastern pride, Of old the residence of merchant-kings; The fronts of some, tho' Time had shatter'd

Still glowing with the richest hues of art, As though the wealth within them had run o'er.

Venice is built upon upwards of 72 islands or shoals, the foundations for the buildings being formed with piles unequal portions by the Canalazzo, or amount to about 30,000 tons of shipps and stone. It is divided into two

Grand Canal, whose course (nearly 2 m.) through the city is in the form of an S reversed, and is intersected in all directions by 146 smaller canals, crossed by innumerable bridges. Three main bridges cross the Grand Canal: that of the Rialto, in stone, the other two in iron-one leading to the Accademia delle Belle Arti, the other to the Rly. Stat.

The smaller bridges are so numerous, that there is no part of the city-that is to say, no house-which cannot be reached on foot through the narrow lanes called calli (sing. calle); but many of the finest buildings having their façades on a canal, can only be seen from the water, out of which they rise. A gondola is therefore at times indispensable to the stranger.

Besides the general term calle, the narrow lanes where several run together from the rt. and l. are called lista; and when long and paved, the Calle is styled salizada selciata.

When a footway intervenes between the houses and the water it is called a

The larger and wider Rive are called Fondamente. The open spaces are Campi. A canal is Rio.

The population of the city is now 153,575, though at the close of the 15th

cent. it exceeded 180,000.

"The Venetian dialect, or rather language, was formerly so much cherished as a token of nationality, that the speakers in the Senate were compelled to employ it to the exclusion of the Tuscan or Volgare. It possesses great softness and pleasantness of sound, and bears somewhat the same relation to the Volgare that the Portuguese does to the Castilian; the consonants are elided, and the whole softened down = as in Padre, Pare; Madre, Mare = Figlio, Fio; Casa, Ca."-Rose's Letters-

The principal manufactures of Venice areglass, in various forms, mirrors, beads, ornamental vessels, &c., jewellery, gold and silver chains, lace, silver stuffs, silks, and velvets; soap, wax and spermaceti candles, sugar refineries, dc. Printing is extensively carried on. Ship and boat building prevails to a considerable extent at Venice and Chieggia, and a great number of the inhabitants depend on fishing and on navigating the vessels belonging to the port The latter, exclusive of fishing-boat

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Ga rit!

pon the surface, which ignite on the plication of a lucifer-match.

N. Italy.

or earlier, should always be visited in the morning, and the traveller should



chiefly in the coasting trade. irst-class ironclads have been he Arsenal. de of Venice has been increasome years, but from the irredefects of the port it is not advance to such an extent as render it a place of first-rate palal importance. The direct ween England and Venice consome cargoes of fish, in large of coal and iron, and some tured goods. There is a contrade with Dalmatia, Albania, tide of the Lagoon is quite perthe rise and fall being between ft. At low water the Lagoon directions appears a vast exmud. This is particularly oble looking W. from the neighbourthe bridge leading to the Arsenal, the top of the tower of S. There is no doubt that the of the Adriatic was formerly than now. At present its great-tween the coasts of Dalmatia nouths of the Po, is 22 fathoms, large part of the Gulf of Trieste, Adriatic opposite Venice, is less fathoms deep. This decrease ased by the numerous large rivers charged with alluvial matter the Alps, empty themselves into - extremity of the Gulf. TESIAN WELLS .- Situated in the of a salt marsh, Venice had been ent on its cisterns for fresh water, its being brought from the main-in large flat-bottomed boats, atwith great expense; but several expense of the municipality, and er the direction of a French engineer. Present unceasing streams of fresh supply fountains in several of Squares of Venice, as in the Campi S. M. Formosa, Gesuiti, &c.; and, hough at first prejudices were raised inst it, from its slightly chalybeate lity, it has come into general use, water contains a small quantity of on and some vegetable matter, the Atter derived from the peaty stratum brough which it filters, and strangers should avoid drinking it without wine. Here and there, as in a garden on the hidecca, the water is highly charged ith inflammable gas, forming bubbles on the surface, which ignite on the lication of a lucifer-match.

T. Italy.

Venice is now supplied with drinking water from the main land.

The Gondola is a long flat-bottomed boat, tapering towards each end, where it rises considerably above the water, the whole painted black (in pursuance, it is said, of a law passed in the 15th cent.). The well-cushioned seats are rather astern of the centre of the boat, and are generally protected by the felse, a covering, overspread with black cloth, which forms a small cabin and affords complete protection against wind and rain. It is furnished with a door in front and a sliding window at each side. This canopy may be entirely removed, and an awning substituted in summer. The boat is managed by means of an oar working on a crooked rowlock. The rower stands upright on the poppa (stern), behind the seat, facing the direction in which the gondola is intended to move: he impels it by pushing the oar from him, retaining the blade in the water on the backward stroke for the purpose of steering. If a second rower is employed, he stands in the fore part of the boat, and also rows A halberd-like piece of forwards. ron with projecting teeth (ferro) is carried at the prow. It acts as a counterpoise to the rower at the stern, and tests the height of the bridges. A gondola will accommodate under its cover 3 persons comfortably—there are seats for 4. The gondoliers are usually strong, active, and civil fellows. Their cries to avoid a collision on turning a corner are peculiar (già preme, to the rt., sta li, to the I.). They are to be found for hire principally at the Piazzetta, but also at the ferry stations (traghetti) and other points. For Tariff, see Directory.

The **Sandelo** is a smaller boat than the gondola, but built much on the same principle.

A week in Venice may be best speut as follows, the objects of interest being arranged in topographical order.

The Churches, which close at noon or earlier, should always be visited in the morning, and the traveller should

not fail to carry an abundant supply

of coppers.

I.—Piazza di San Marco, Campanile, Loggietta, Clock Tower, Flag-staffs; Piazzetta, Granite Columns.

**Cathedral of St. Mark (Treasury,

12 to 2; Palazzo Reale).

II.—Doge's Palace, daily 10 to 3; Library, Archeological Museum, and

the closed Rooms.

III.—**Grand Canal and its Palaces (some of which are open to visitors between 10 and 4), Venice and Murano Glass-Works, Campo San Vio.

**Academy Picture Gallery (daily 9 to 3, Sundays and Festivals 10 to 3).

IV .- *Rialto Bridge to the Scalzi;

returning by the

*Frari (Archives, Thurs. 10 to 3), *Scuola di S. Rocco, and San Giovanni Evangelista; Tolentini, S. Pantaleone, Carmine, and S. Trovaso.

V.—*S. Zaccaria and S. Giovanni

in Bragola.

*Arsenal and its Museum (daily 9 to 3).

S. Francesco della Vigna; Scuola

di S. Giorgio.

*SS. Giovanni e Paolo, S. Giovanni Crisostomo, S. Maria dei Miracoli, *S. Maria Formosa.

VI.-S. Fantino, *S. Stefano, S.

Cassiano.

Museo Civico; S. Giobbe and *Madonna dell' Orto; Giovanelli Palace (by special permission); S. Giovanni Elemosinario, and S. Salvatore.

VII.-*Salute, Pinacoteca Manfre-

dini, in the Seminario.

*Redentore, on the Giudecca.

*S. Giorgio Maggiore, S. Lazzaro, and the *Lido. The islands of Murano and Torcello will require an extra

day.

On moonlight evenings a lounge in a gondola on the Grand Canal is delightful. Coffee and ices at Florian's on Sun., Mon., Wed., and Fri., when the band plays (8 to 10 p.m.) in the square.

Good music also at the Caffe del Giardino, much frequented in summer.

A glance at the most remarkable objects may be obtained in one day by those whose time is limited, taking them in the following order: the Ca-logana and Sta. Moria della Salute.

thedral of St. Mark and the Doge's Palace; then engaging a gondole at the Molo, visit the Salute, the Academy Picture Gallery, the Frari, and the Scuola di San Rocco; returning to the Grand Canal, follow it past the Rialto Bridge as far as the Ca d'Oro, and then turn off to SS. Giovanni e Paolo, S. M. Formosa, and S. Zaccaria.

Venice is the seat of a Patriarch, the only ruling prelate of that dignity in Europe, except the Patriarch of Lisbon. The Patriarchs who represent the Eastern Church in Rome are only

titular.

*PIAZZA DI SAN MARCO.

This beautiful and celebrated Square, the centre of business and amusement, is usually entered by the stranger from the W. side, under the Atrio, or Nuova Fabbrica, built in 1810 upon the site of the old Church of San Gemignano (see Plan of Venice at the Arsenal). This Church had already been shifted in the 12th cent. to this spot, having originally stood near the centre of the Piazza. Beneath the central passage of the Atrio is the grand entrance to the Royal Palace (see below). Standing in the square and looking towards the Basilica of St. Mark, on the left runs the long line of the Procuratie Vecchie, beyond which is seen the Torre dell' Orologic, or Clock Tower. On the rt. are the Procuratie Nuove, terminated by the Libreria Vecchia, whose front lies towards the Piazzetta. The length of the Piazza is 192 yds.; its width at the E. end, 90 yds.; at the W. end, 62 yds.

The Piazzetta runs off at rt. angles from the S.E. end to the edge of the canal. On its W. side stands the Libreria Vecchia; on the E. the Ducal Palace. Near the Canal stand two granite columns, one sumrounted by the bronze lion of St. Mark, the other by a statue of St. Theodore. Across the water, on a small island, stands the Church of S. Giorgio Maggiore; nearer at hand, and to the rt., are the Dogana and Sto. Maria della Salas.

while to the l. stretches a long line of quay at which many vessels are moored, known as the *Riva degli Schiavoni*, beyond which the view is terminated by a green point which indicates the *Public Gardens*.

The *Procuratie Vecchie, standing upon an arcade of 50 arches, within which are shops, form nearly the entire N. side of the Piazza. This fabric was raised by Bartolommeo Buono and Guglielmo da Bergamo, in 1517, and was intended for the habitation of the Procurators of St. Mark, the most important dignitaries of the republic. Nine in number originally, they were the churchwardens or trustees of San Marco; Francesco Gradenigo, appointed in 996, being the first upon record. With the increase of the riches of San Marco, their numbers were augmented to about 34, and the enlargement of the board was accompanied by a great extension of their powers. Amongst other duties, they constituted a court of orphans, being their official guardians and trustees. The Procuratori were in such high repute for their integrity and good management, that it was a common practice for parents in other states of Italy to appoint them executors of wills. The Doge was usually elected from this body. The office was held for life, and, as the Republic declined, a certain number of the places were sold as a means of filling the coffers of the state. This practice began during the disastrous war of Candia. They had two prices: the old nobility paid 30,000 ducats (6000*l*.) for their gown, the new 100,000 (20,000*l*.). For the accommodation of the increasing numbers, the

Procuratie Nuove were erected on the opposite side of the square. This building is in the two lower stories a continuation of the Libreria, and was designed by Sansovino; but on his death, Scamozzi, to whom the work was entrusted, added a third story. The sculptures here are elegant, particularly the foliated frieze of the

Ionic story, interspersed with seagods and nymphs.

Royal Palace. The Procuratie Nuove were converted into a Palace by the Viceroy Eugène Beauharnais, and now constitute a portion of the Palazzo Reale, which is continued along the W. side of the Piazza above the Atrio (see above). Open on Sun. and Thurs., 12 to 3 (1 fr.); entrance from the Piazzetta. The great hall (still called the *Libreria Vecchia, though the books were transferred in 1812 to the Ducal Palace), was designed for the Senate in 1536 by Sansovino and completed by Scamozzi in 1582, to receive their collections of books and MSS., including the donations of Petrarch and Cardinal Bessarion. "The Library is a building of noble design, notwithstanding the improprieties with which it is replete. It consists of two orders,—the lower one of highly ornamented Doric, and the upper one Ionic, and very graceful in effect. Of both these orders the entablatures are of inordinate comparative height. The upper one was expressly so set out for the purpose of exhibiting the beautiful sculptures with which it is decorated. cornice is crowned with a balustrade, on whose piers statues were placed by the ablest scholars of Sansovino. A portico occupies the ground-floor, which is raised three steps from the level of the piazza. This portico consists of 21 arcades, whose piers are decorated with columns. In the interior are arches corresponding to the exterior ones, 16 whereof, with their internal apartments, are appropriated for shops. Opposite the centre arch is a magnificent staircase leading to the hall, beyond which is the Library of St. Mark. The faults of this building, which are very many, are lost in its grace and elegance; and it is, perhaps, the chef-d'œuvre of the master." -Gwilt. The interior decorations are in keeping with the exterior. On the stairs are eight handsome columns of breccia pavonazza, and in the 2nd Room two of verde antico. On the ceiling of the 1st Room is a painting of Wisdom by Titian. The ceiling of the | great Hall, in which the books were deposited, is filled with very fine ornaments in stucco, and with 21 paintings by the seven best Venetian artists of the time, each painter contributing three subjects in a row. The sixth group — Honour, Mathematics, and Music—are by Paolo Veronese; the rest by Giulio Licinio, Salviati, Franco, Strozzi (of Genoa), Padovanino, and Andrea Schiavone. On the rt. of the entrance door, Tintoretto, St. Mark delivering a Saracen; on the I. Exhumation of the relics of St. Mark at Alexandria. On the l. wall, Bonifazio, Virgin and Children, with SS. Omobono and Barbara; over the door of exit, Rocco Marcone, Adulteress. Scattered through the rooms of the Palace are several other pictures by Bonifazio Veneziano the younger, Paolo Veronese, and Bassano. Twelve portraits of Directors of the Mint and two fine pictures of St. Mark and St. George, by Tintoretto. The ball-room is a fine hall, with 10 chandeliers of Venetian glass. The long suite of rooms terminates at the top of the grand Staircase, designed by Sansovino, and decorated by Vittoria.

The *Campanile was begun in 902, under the government of Domenico Tiepolo, but was not carried up to the belfry until the time of Domenico Morosini (1148-1155), whose epitaph is so ambiguously worded as to claim the honour of the entire edifice. The height is 323 ft., and the width 42 ft. at the base. The ascent (15 cents.) is by a continued inclined plane a cordoni, which winds round an inner hollow tower. The belfry, an open loggia of four arches in each face, was built in 1510, by Maestro Buono; the whole being surmounted by a lofty pyramid. The general *view is magnificent, but the canals cannot be seen, and the city looks like an ordinary town on an island, for which reason the ascent of the tower of S. Giorgio is often preferred. A watchman is stationed in the belfry, who strikes the great bell at every 1 hr. day and night. The Angel surmounting the | trance to the

tower, and serving as a weathercock, is 16 ft. high.

At the foot is the much criticised *Loggietta of Sansovino, built about 1540, ornamented with four brouze statues of Pallas, Apollo, Mercury, and *Peace, cast by him. There are three arches, divided by pairs of columns, within which are statues in niches. The elevation contains several reliefs in marble, of which the three principal are in the attic, and represent in the centre Venice as Justice, with two rivers flowing at her feet: on the rt. of the spectator, Venus-the symbol of the Island of Cyprus: on the I. Jupiter -the symbol of Crete. The reliefs to the N. beneath the bronze statues are, the Fall of Helle from the Ram of Phryxus, and Tethys assisting Leander. The small bronze gate was cast by Antonio Gai, in 1750. In the interior, which was used as the station of the Procurators in command of the guard during the sitting of the Great Council, is a Madonna in terra-cotta, by Sansovino. The public lottery is drawn here at 3 P.M. on Sat.; at other times, apply to the Director at the Ducal Palace.

The *Clock-Tower (Torre dell' Oroologio) has on its face a dial resplendent with gold and azure, the sun ou the hands travelling round the zodiacal signs which decorate it, and marking the time of twice twelve hours. The two bronze figures strike the hours upon the bell. The Virgin and Child in gilt bronze, and a gigantic lion of St. Mark, upon an azure and stellared ground, decorate the two upper stories. The tower was built by Pietro Lombardo in 1494, and restored in 1859. The clock, as appears by an inscription beneath, was made by Giovan Paolo Rinaldi, of Reggio, and Gian Carlo, his son. Having been injured by lightning in 1750, it was restored by Ferracina of Bassano, in 1755. The wings on each side of the tower were added at the beginning of the 16th

Beneath the clock-tower is the entrance to the Merceria, the part of Venice which exhibits most commercial activity. Here are some of the principal shops; and much of the best retail trade carried on in the city is done in this quarter. The streets about the Merceria, and through which a way may be found to the Rialta Bridge, are intricate, narrow, and crowded.

The three red *flagstaffs (pili) of larch in front of St. Mark's are stepped in beautiful bronze pedestals, and surmounted by winged lions. From these masts once proudly floated the three gonfaloni of silk and gold, emblematical of the three dominions of the republic—Candia, Cyprus, and the Morea. They are replaced by the flag of Italy, hoisted on Feast-days. The elaborate reliefs of sea nymphs and tritons on the pedestals are the work of Alessandro Leopardi (1505).

A large flock of pigeons frequent the Piazza and the neighbouring buildings. They have existed here so long that their origin is forgotten. They are protected by the almost superstitious care and affection of the Venetian people, and are fed with great delight by visitors. A handful of Indian corn thrown down at any time will attract a large number.

*DOGE'S PALACE (Palazzo Ducale)
—1 fr. daily from 10 to 3, Sun. free;
Prisons, 20 cents extra.

The first Palace was built on this spot in 820, destroyed in a sedition, and replaced by another, about 970, under the Doge Pietro Orseolo. This last was, 150 years afterwards, destroyed by a great fire, which con-sumed a third of Venice. The reconstruction of the present building began under the Doge Marin Falier (1354-5), from the designs of his relation Filippo Calendario—the same, according to modern historians, who appears as a conspirator in Lord Byron's tragedy. That a person so named did take an active share in the plot, and that he was hanged with a gag in his mouth from the red pillars of the balcony of the palace from which the doge was wont to view the shows in

the *Piazzetta*, is unquestionable; but the contemporary chronicle describes him as a seaman; and it would seem that the real Filippo-at least, the real artist-died in the preceding year whilst employed upon his works. Very little of Calendario's edifice now remains, the principal part of the palace dating from the reconstruction commenced in 1420 under Doge Tommaso Mocenigo. In this the family of Bon or Buono, native architectsor, as they are termed in a contemporary document, stone-cutters (Tajapieri)-bore the principal part: the most eminent of whom was one of the sons, Bartolommeo. To their period belong the beautiful colonnades towards the sea and the Piazzetta, the Porta della Carta, and the passage leading from it to the Great Inner Court, which appears to have been completed about the year 1471. A great deal, particularly the sides of the Court, is of a later date—the in-terior of the building having been reduced to a shell, by two successive fires, in 1574 and 1577.

The paintings by Gentile and Giovanni Bellini, Carpaccio, Pordenone, and Titian, representing the triumphs of the Republic and the heroes of her annals, together with the vast halls whose walls they covered, perished in these conflagrations. The walls were calcined and riven, and after one corner of the building had fallen, and several columns and arches were shattered, Palladio, who was consulted with other architects, maintained that it would be dangerous to attempt the re-insertion of the floors, and proposed to rebuild the whole palace in a more uniform and elegant style. much consideration in the Senate, it was however determined not to innovate, but to retain the fabric as much as possible in its ancient form; though in the repairs and alterations of the interior cortile, the later Italian style of the Renaissance was a good deal introduced.

The whole building is in course of restoration. Some of the capitals, which were fractured and unsafe, have been replaced by new ones, and parts

newed.

EXTERIOR. - The plan of the building is an irregular square, of which the W. and S. sides are supported upon two tiers of arches. The upper gallery has ogee arches supporting a line of quatrefoil circles, above which rises a flat smooth face of wall composed of red and white marble bricks, and broken by seven broad windows without tracery. The central window projects, and is decorated with statues, mouldings, cornice, and a balcony supported upon consoles. Along the top of the walls runs a somewhat poor cornice, crowned by stone pinnacles or battlements, not too graceful in shape, each 7 ft. high. The height of the wall above the upper colonnade, adding the cornice, is 39 ft.† The treatment is almost exactly the same on the S. and W. sides, except that the central window of the former is more e'aborate, and unmixed with Renaissance details. Its two easternmost windows also are of three lights, and retain their tracery. The E. face, in four stories, towards the Bridge of Sighs, is a beautiful early Renaissance elevation of Antonio Rizzo (1484).

The 7th and 9th columns on the W. side are of larger diameter than the rest, because the one has to carry the N. wall of the Sala del Maggiore Consiglio, and the other the S. wall of the Sala dello Scrutinio. The *capitals, executed probably by Bart. Buono from the designs of Calendario, are extremely curious for their varied designs and elaborate execution. They contain figures and groups emblematical of good government and the due administration of the law; such as the Justice of Trajan (at the N.W. corner), the Seven Sages, and analogous allegories. The 9th and 10th columns of the upper tier, reckoning from the N., as well as the railing between them, are of red marble; from between these

of the stone-work, &c., have been re- | two columns, sentences on criminals were proclaimed,

The sculptures best worth notice, beginning from the S. end, are the (2) Patron Saints of Sculptors at work; (4) the blacksmith, carpenter, and other artisans, following their trade; (5) the Seven Ages and death of Man -infant, schoolboy, warrior, student, etc.; (7) Married Life-courtship, wedding, birth and death of the firstborn; and, finest of all, the corner capital, with Justice, the law-givers Aristotle, Solon, Numa, and Moses, and the Emp. Trajan reining in his horse to listen to a widow's petition (Perkins). Over this capital is the Archangel Gabriel, patron of lawabiding citizens; over that on the S.W., which represents Adam and Eve plucking the forbidden fruit, is St. Michael who drove them out of Paradise-a warning against disobedience; over the S.E. capital, sculptured with the drunkenness of Noah, is Raphael with the young Tobias, whose filial piety is contrasted with the undutiful conduct of Noah's sons.

The figures and reliefs of the large window facing the sea were executed probably towards the close of the 15th cent. by Antonio Rizzo. The other large window, towards the Piazzetta (1523-1538), is by Tullio Lombardo and Guglielmo Bergamasco.

The principal entrance to the Palazzo is through the *Porta della Carta, so called from the official placards which used to be posted at the door. It bears the inscription "Opus Bartholomai" over the doorway (1439-1443). The statues of Force, Prudence, Hope, and Charity, and the seated figure of Justice above the window, are good specimens of the sculptures of the 15th cent.; the statue of Doge Foscari, during whose reign this gate was erected, kneeling before the Lion of St. Mark, was brutally broken to pieces by the democratic rabble in 1797, and is replaced by a modern copy.

The *Scala dei Giganti, erected towards 1483 by A. Rizzo, derives its name

⁺ These dimensions are obtained from Mr. Ruskin's 'Stones of Venice,' a work, which, whether the reader accepts or rejects its dogmas and opinions, is full of information and interest.

from two colossal statues of Mars and Neptune, by Sansovino, which stand on either side at the head of the staircase. The beautiful Court by Scarpagnino (1550) has an inner W. front by Rizzo (1490). The portals and arches are inlaid and incrusted with marbles, most delicately worked, by Bernardo and Domenico da Mantova; and the steps themselves are inlaid in front with a species of intarsiatura in lead. The statues of *Adam and Eve, opposite the Scala dei Giganti, are by Rizzo (1471), and are considered to surpass all previous productions of the Veneto-Lombard School. It was on the platform at the head of these stairs that the Doges were crowned: it was here also that Lord Byron placed the closing scene of Marino Faliero, for which there is no documentary authority.

In the courtyard are two finely sculptured bronze *cisterns (puteali), one executed by Nicoold dei Conti in 1556, the other by Alfonso Alborghetti in 1559. On the 1., ascending the Giants' Staircase, is a beautiful front in two stories, by Guglielmo Bergamasso, forming one side of the Corte de' Senatori.

INTERIOR.—On the top of the Giants' Stairs is an inscription let into the wall of the loggia, commemorating the visit of Henry III. of France to Venice in 1574.

In the colonnade, which surrounds three sides of the cortile on the 1st floor, are busts of Venetian celebrities —Enrico Dandolo, Morosini, Bembo, Arduino, Lazzaro Moro, Marco Polo, Tintoretto, Fra Paolo Sarpi, Paruta, Carlo Zeno, and Vittorio Pisani; together with Doges Foscari and Renier, the last but one of the lords of Venice; also of Galileo, Sebastian Cabot, &c.; some placed here by their descendants, but the greater number by a society of patriotic Venetian gentlemen.

The Scala d'Oro, on the 1., was largely constructed by Sansovino. The ornaments in stucco are by Alessandro Vittoria, and the paintings by Franco; the whole was completed about the

year 1577. The adaptation of the fretwork to the cove of the ascending roof is particularly skilful. On the loggia beyond this staircase, which is not used by the public, are the Stanze degli Avvogadori, in one of which is a Pieta by Giovanni Bellini; it was here that the Libro d'Oro, or Roll of the Venetian Aristocracy, was preserved.

A second staircase beyond this, and much less decorated, gives access to the grand halls which occupy the greater part of the building. The first of these is the

*Sala del Maggior Consiglio, a truly magnificent Hall, 59 yds. long, 28 yds. broad, and 52 ft. high, begun in 1310, and completed in 1334. It was afterwards painted by Titian, the Bellini, Tintoretto, and Paolo Veronese. The fire of 1577 destroyed it, and the adjoining Sala dello Scrutinio, with all the works of art they contained. It was used for the Council of Nobles, whose names were inscribed in the Golden Book, and who really represented the sovereign power in the state; it is now the principal place of deposit for the great Library (see below). The decorations of this hall, as reconstructed by Da Ponte, and filled with pictures of the later Venetian school, remain unaltered, and the splendid paintings which adorn the walls are proud memorials of the opulence and power of the Republic, though many of the scenes depicted are more flattering to the national vanity than consistent with the facts of history. The E. wall is covered with

Tintoretto's immense picture of *Paradise, the largest ever painted upon canvas. Damaged and blackened by time and picture-cleaners, it is still powerful and impressive.

Next to this, on the N. wall:— Carlo and Gabriele Caliari, sons of Paolo Veronese. Pope Alexander III. discovered by Doge Ziani in the convent of La Carità (now the Academy), where, according to the legend, he had concealed himself when flying from Barbarossa in 1177: he is represented disguised as a poor priest. 2. The Embassy from the Pope and

the Republic to the Emperor.

3. (Above the window.) Leandro Bassano. The Pope presenting the lighted taper to the Doge. By this act the Doge and his successors acquired the privilege of having such a taper borne before them.

4. Tintoretto. The ambassadors meet Frederic II. at Pavia, praying him to restore peace to Italy and the Church, when he made the proud answer, "that unless they delivered up the Pope, he would plant his eagles

on the portal of St. Mark."

*The Pope 5. Francesco Bassano. delivering the consecrated sword to the Doge previous to his embarkation, The scene is in the Piazza of San Marco, as it stood at the end of the 16th cent.

6. (Above the window.) Fiam-The Doge departs from mingo. Venice receiving the Pope's blessing.

7. Domenico Tintoretto. The great naval battle which the Venetians say (without foundation) took place at Salvore, near Pirano in Istria, when the Imperial fleet was entirely defeated, and Otho, the son of the Emperor, taken prisoner. The details of armour, costume, and equipments are curious.

Vicentino. 8. (Over the door.)

Otho presented to the Pope.

9. Palma the younger. The Pope releases Otho, and allows him to repair to his father.

10. F. Zucchero. *The Emperor

submitting to the Pope.

11. (Over the door.) Girolamo Gamberato. The Doge, who had co-operated so strenuously in the Pope's cause, having embarked with him and the Emperor, they landed in Ancona on their way to Rome. On this occasion, according to the Venetian chronicles, the Anconitans came out with two umbrellas or canopies, one for the Pope and the other for the Emperor, upon which the Pontiff desired that a third should be brought for the Doge.

W. wall :-(The chronological order is the reverse way.)

1. Giulio dal Moro. Consecrated banners bestowed upon the Doge by the Pope at St. John Lateran.

2. (Between the windows.) Paolo Veronese. *Return of the Doge Contarini after the naval victory gained by the Venetians over the Genoese at Chi-

oggia (1380).

3. Aliense. Baldwin of Flanders receives the Imperial crown from the hands of Doge Dandolo at Constantinople. This is untrue, as he was crowned by a legate. Above this is the blank space with record of Marin Falieri's execution (see below).

S. wall :-

1. Vicentino. Baldwin elected Emperor of the East by the Crusaders at Sta. Sophia.

2. Domenico Tintoretto. The second conquest of Constantinople by the Crusaders and the Venetians (1204).

3. Palma the younger. The assault of Constantinople by the Crusaders (1203), led on by Doge Dandolo, blind,

and nearly 90 years of age.

4. Vicentino. Alexis Comnenus, son of the dethroned Emp. of Constantinople, Isaac, implores the aid of the Venetians on behalf of his father.

5. (Over the window.) Domenico Tintoretto. The surrender of Zara.

6. Vicentino. Assault of Zara (1202) by the Venetians, commanded by Doge

Dandolo and the Crusaders.

7. Le Clerc. The alliance between the Venetians and the Crusaders. concluded at St. Mark's in 1201. The ambassadors on the part of the Crusaders were Baldwin, Count of Flanders, Louis, Count of Blois, Geoffrey, Count of Perche, Henry, Count of St. Paul, Simon de Montfort, the two Counts of Brienne, and Matthew de Montmorency.

The Ceiling is richly painted and gilded. The oval next to the Throne is by Paolo Veronese, and represents Venice crowned by Glory. The oblong centre painting is by Jacopo Tintoretto, and consists of two parts: above, Venice among the Deities; below, Doge da Ponte with the senators receiving deputations from the cities who tender allegiance to the republic. The other oval is by Palma Giovane: Venice seated, crowned by Victory, and surrounded by the Virtues. Two octagonal pictures, on either side of the first-mentioned oval, are by P. Veronese. That on the rt. (N.E.) represents the taking of Smyrna: on the I. the defence of Scutari. The two beyond these are the Venetian cavalry routing the army of the Visconti, by Tintoretto: that on the l., the Victory of the Venetians over the Duke of Ferrara, by Bassano. There are three octagonal pictures on each side of the oval by Palma. The two middle ones are by F. Bassano: that on the rt. represents the victory gained by Vittore Barbaro over the Visconti; that on the I. the defeat of the Germans at Cadore in 1507, under Giorgio Cornaro. Further on, to the l., Soranzo, in 1484, defeating the Ferrarese; to the rt. the defence of Brescia

the Venetians; to the l. the capture of Gallipoli, in 1484; all three The two last compartby Tintoretto. ments are painted by Palma Giovane: rt., the Capture of Cremona, by F. Bembo, in 1427; I., that of Padua, by Andrea Gritti, in 1509.

The frieze of Portraits of 76 Doges round the Hall, commences from A.D. 809. A black veil is painted over the space which should have been occupied by the portrait of Marino Falieri, with the inscription, Hic est locus Marini Falethri decapitati pro criminibus.

A corridor connects this hall with

Sala dello Scrutinio, which occupies the rest of the front towards the Piazzetta. In this fine hall, formerly used to elect the 41 nobles, who afterwards nominated the Doge, are now preserved the MSS. collections, and the Aldine editions of the library. The large doorway opposite the entrance represents a triumphal arch erected in 1694 to Francesco Morosini, surnamed Il Peloponesiaco, from his having conquered the Morea.

E. wall:-

toretto; 2 (over the window). Capture of Cattaro in 1378, by Vicentino; 3. Battle of Lepanto in 1571, by the same. Over the window: 4. Demolition of Margaritino in 1571, by Bellotti; 5. Victory gained by Mocenigo at the Dardanelles, by Liberi.

On the W. wall:-

6. Pepin, son of Charlemagne, besieging the Rialto in 809; and 7. his defeat in the Canal Orfano, both by Vicentino; 8. The Egyptian Caliph defeated at Jaffa in 1128, by Sante Peranda; 9. Capture of Tyre in 1125, by Aliense; 10. Defeat of Roger, King of Sicily, on the coast of the Morea in 1141, by Marco Vecellio. On the entrance - wall is Palma Giovane's *Last Judgment, one of his finest

A frieze of 39 Doges is continued in this hall, and concludes with the last Doge, Lodovico Manin, under whom the republic collapsed in 1797. On the ceiling, the best painting is an oval next to the Last Judgment, by Francesco Bassano, representing the capture of Padua from Carrara in 1405.

The Biblioteca di San Marco is open daily, except Sun., from 9 to 3, but the visitor must be accompanied by a custodian. Returning to the entrance of the Great Council Hall, a door leads into a vestibule filled with books, and adorned with portraits of Cardinal Bessarion and Paolo Sarpi, by L. Bassano. With this is connected the Reading Room. In the librarian's apartments are preserved the MS. treasures, including the *Grimani Breviary, purchased by Doge Grimani for 500 sequins, with more than 100 miniatures of the 15th cent. It is now placed under glass—one miniature being shown. To examine the whole MS, permission must be obtained from the Librarian. It is now known that no part of it was painted by Memling. The finest miniatures are by Gherart, whose name is signed on one of them. A MS, of the Divina Commedia, of the 14th cent., with contemporary minia-1. Taking of Zara in 1346, by Tin- tures; - the Herbarium of Rimo

(1415); the Will of Marco Polo (1373); and many fine Greek MSS. bequeathed by Cardinal Bessarion. Amongst the books, the first printed at Venice, Cicero ad Familiares (1469), and the Ed. Prin. of Homer (1488), on vellum, in richest binding, adorned with camei and nielli. Autographs of eminent personages are exhibited under glass, and there are two fine antique cameos of Jupiter Ægiochus.

The Library, transferred in 1817 from the Libreria Vecchia, contains upwards of 120,000 volumes, and 10,000 MSS. The nucleus of it was formed out of the books bequeathed by Petrarch who, while the plague was raging at Padua, had fixed his abode in Venice, and wrote on the 4th September, 1362, to the Senate,-"I wish, with the good will of our Saviour, and of the Evangelist himself, to make St. Mark heir of my library." The Great Council gladly accepted this liberal donation, and addressed its thanks "to a scholar unrivalled in poetry, in moral philosophy, and in theology." A palace which belonged to the Molina family, and which in later years had been converted into a convent for the nuns of St. Sepulchre, was assigned as a residence for the poet, and as a depository for his books. Among these were treasures of no ordinary value:- A MS. of Homer, given to Petrarch by Nicolaus Sigeros, ambassador from the Greek Emperor; a copy of Sophocles; the entire Iliad, and great part of the Odyssey, translated by Leontio Pilato, and copied in the writing of Boccaccio, whom the translator had instructed in Greek; an imperfect Quintilian; and most of the works of Cicero, transcribed by Petrarch himself. The Venetians grievously neglected the stipulations (as to the care to be taken of the books) that accompanied the poet's gift, and the whole of Petrarch's MSS. have been destroyed. This first public library in Venice was largely increased in 1468, by the munificence of Cardinal Bessarion, who, as patriarch of Constantinople, possessed fre- and contains some Greek marble

quent opportunities of securing MSS. of great rarity, and who may be considered the founder of the present library; and afterwards by the collections of Cardinal Grimani and of Professor Melchior Wieland, who bequeathed his library to it.

The Museo Archeologico, shut on free days, occupies a suite of rooms, which, up to the beginning of the 16th cent., were inhabited by the Doges. It contains a small collection of antiquities, a few early Greek statues, some curious maps, coins and bronzes, &c.

In the first room are some ancient marbles, a colossal Minerva, much repaired, and a statue of Æsculapius, discovered at the baths of Abano. Opening out of this is the Camera deali Scarlatti, where the scarlet robes of the members of the Maggior Consiglio were kept. Here is a fine chimneypiece, richly ornamented with sculpture, executed for Doge Barberigo, about 1490. Over the door is a relief of Doge Loredano at the feet of the Virgin, and several ancient marbles, with copies of others made in the 15th cent. Sala dello Scudo, so called from the heraldic shield of the Doge being placed here on his election. The walls are covered with maps of countries explored by Venetian navigators and travellers; they were originally drawn by the learned geographer Ramusio in the 16th cent., but these having almost disappeared, the present ones only date from 1762. Here is the *Mappamondo of Mauro, a Camaldolese monk of the Convent of St. Michael at Murano, who composed for Alphonso V., of Portugal, this species of geographical encyclopædia of all that was known at the period of its construction in 1457. Photographic copies of it have been taken by Naya. The Turkish map of the earth, in the form of a heart, is by the Tunisian Hadgi Mahomed (1559). Alongside is the engraved wood-block from which it was struck; it was found in a galley captured by the Venetians. Sala dei Bassi-rilievi. This hall was the ante-room of the Doge's residence among which a curious inscription of the Archons of Athens, and a sarcophagus with a relief of Niobe and her children. The Camera dei Busti has also a chimney-piece of the 15th cent., and some ancient marbles. In the Camera dei Bronzi (shown only by special permission from the Director) are Venetian coins and medals, miscellaneous objects in ivory, glass, terracotta, &c., and a few bronzes. In the last room, the Camera degli Stucchi, is some stucco-work of the 18th cent.

From the landing-place outside the Archeological Museum, a flight of stairs leads to a suite of rooms forming the second story of the Ducal Palace.

The following sequence of rooms is adapted for free days; on Week days the visitor ascends the Scala d'Oro, and begins with the Scala d'Ingresso. On Sunday, he will first enter the

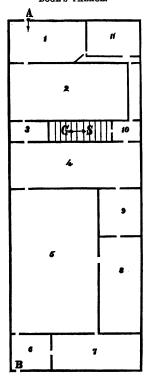
SALA DELLA BUSSOLA, the anteroom of the Council of Ten. On the l, of the entrance is an opening once occupied by the celebrated Lion's Mouth, into which were thrown secret denunciations. The ceiling is painted by P. Veronese; the central piece was carried off by the French, and a copy has been substituted. On the walls, Surrender of Brescia and Bergamo to the Venetians in 1426 and 1427, by Aliense; Doge Leonardo Donato kneeling before the Virgin, by M. Vecellio. The chimney-piece was designed by Sansovino and sculptured by D. Cattaneo and P. da Salò. Out of this room opens on the l. the

Stanza dei tre Capi del Consiglio. Here is a St. Christopher with SS. John Bapt. and John Evan., by Bonifazio; a Virgin and Child, by V. Catena, with St. Mark presenting a doge, and St. John Bapt.; and the Animals entering the Ark, by Bassano. On the ceiling is an Angel pursuing Blasphemers, by P. Veronese.

From this room we return into the Sala della Bussola, and thence enter

SALA DEL CONSIGLIO DEI DIECI. Opposite the windows is the Visit of

PLAN OF THE SECOND FLOOR OF THE DOGE'S PALACE.



- A Entrance from stairs.
- B Entrance to the Natural History Museum. G S Scala d'Oro (Golden Staircase).
- Sala della Bussola.
- 2. Sala del Consiglio dei Dieci (Hall of the Council of Ten).
- Atrio (Ante-room).
- 4. Sala delle Quattro Porte (Hall of the Four Doors).
- Sala del Senato (Hall of the Senate).
- Antichiesetta (Ante-Chapel)
- 7. Chiesetta (Doge's Private Chapel).
 8. Sala del Collegio (Hall of the Ministerial
- Council).

 Anti-Collegio (Ante-room to the Hall of
 - the Ministerial Council)
- 10. Salotto d'Ingresso (Yestibule).
 11. Stanza dei tre Capi del Consiglio del Dieci.
 (Room of the Three Heads of the Counci of Ten).

the Wise Men, by Aliense. To the rt. | the Doge Sebastian Ziani returning from the victory obtained over the Emperor Frederic Barbarossa, met by Pope Alexander III., by Leandro Bassano, who has introduced his own portrait in the figure with a frill carrying the umbrella behind the Pope. Opposite, by Marco Vecellio, is the Congress held at Bologna in 1529, by Clement VII. and Charles V., when the peace of Italy was restored. The frieze is by Zelotti. In the very rich ceiling, a small *oval of an old man seated near a young woman, is a fine work of P. Veronese. In a line with this, towards the window, an oblong of Mercury and Peace, by Ponchino, and an oval of Neptune in his car, by Zelotti. Passing through an

ANTE-ROOM, in which are hung some portraits, we reach the

SALA DELLE QUATTRO PORTE (restored in 1869), so called from its four doors, by Palladio. The ceiling was designed by Palladio, and executed by A. Vittoria. Its frescoes are by J. Tintoretto. On the walls, to the 1. as we enter, is the *Doge Antonio Grimani on his knees before Faith-a great work of Titian. The two figures at the side are by Marco Vecellio. To the rt. of the door, Battle near Verona in 1439, by Contarini. Opposite is the Doge Cicogna receiving the Persian ambassadors in 1585, by C. Caliari, and (opposite Titian's painting) the arrival of Henry III, of France at the Lido in 1574, by Andrea Vicentino. Crossing this hall we enter

SALA DEL SENATO. Between the windows, Marco Vecellio, Election of S. Lorenzo Giustiniani to the Patriarchate of Venice in 1451. On the wall above the throne, J. Tintoretto: the *Deposition with saints and two doges kneeling. The two figures at the side are also by him. Opposite the windows, Palma Giovane: 1. Doge Francesco Venier before Venice; 2.

Doge Pasquale Cicogna kneeling before the Saviour; 3. The League of Cambrai, represented by Venice seated

SALA DEL COLLEGIO. This was the audience-chamber, in which the Doge and the Savii Grandi, his Privalence of Council, received foreign ambassado.

on a Lion, Europa on the Bull-"the extreme of absurdity," Cic.; the 4th, Doge Pietro Loredan praying the Virgin to assist Venice, is by J. Tintoretto. Above the door, opposite to the throne, Palma Giovane, the Doges Lorenzo and Girolamo Priuli (brothers) adoring the Saviour, to whom they are presented by their patron saints. In the centre of the ceiling, Venice as Queen of the Sea, by Tintoretto.

A small corridor, on the rt. side of the throne, leads to the

Antichiesetta, an ante-chamber, in which, between the windows, is a work by Bonifazio Veneziano (the younger), *Christ driving the Moneychangers from the Temple; opposite is the cartoon of the mosaic over the doorway of St. Mark's, by Seb. Rizzi, representing Venetian Magistrates adoring the body of St. Mark. The Saints in two groups-Andrew and Jerome, Margaret, George, and Louis, are by Jacopo Tintoretto.

CHIESETTA, a private oratory of the Doge, the real chapel of the Palace having been the Church of St. Mark. The altar, flanked with columns of verde antico, was designed by Scamozzi, and the Madonna and Child were sculptured by Sansovino. To the l., Paris Bordone, Pietà; Paolo Veronese, Family of Adam, in a wooded land-scape; Early Flemish, Mocking of Christ; School of Bellini, *Virgin and Child; and the same subject by *Cima. A small adjoining staircase (special permission required from the Director) contains one of the few fresco paintings remaining in Venice by Titian, *St. Christopher carrying the Child. It "is one of those works of Titian's in which there seems to shine out a fresh impression received from Correggio," Cic. Returning to the Sala del Senato, we pass into the

SALA DEL COLLEGIO. This was the

Over the door, and on the rt. on entering, J. Tintoretto-1. (opposite the throne) Doge Andrea Gritti before the Madonna and Child; 2. *Marriage of St. Catharine in the presence of Doge Donato; 3. The Virgin with saints and angels, and the Doge Niccolò da Ponte; 4. Doge Luigi Mocenigo adoring the Saviour. On the wall at the throne end of the chamber is a grand but confused composition of *Venice Triumphant, or the Victory of Lepanto (1571), by P. Veronese, in which are introduced portraits of the General, afterwards Doge, Sebastian Venier and Agostino Barbarigo. The two side figures in chiaroscuro are also by P. Veronese. Between the windows, Venice, by Carletto Caliari. The rich ceiling was designed by Ant. da Ponte, and painted by P. Veronese, and "all the 11 pictures and 6 chiaroscuro are quite among his most beautiful and freshest paintings," Cic. The compartment nearest the door represents Neptune, Mars, and flying children. In the centre an oval, containing Faith; next to it, *Venice seated on the world, with Justice and Peace. A fine frieze runs round the The chimney-piece, with pilroom. asters of verde antico and statues, is by G. Campagna. It was here that Lod. Manin resigned in 1797, and put an end to the Republic. The door at the end has columns of cipollino; that at the side, marmo Imerio and Greek veined. A door opposite to the throne opens into the

ANTI-COLLEGIO, a vestibule or guardroom, containing four pictures by Tintoretto: Mercury and the Graces; Forge of Vulcan; Pallas driving away Mars; *Bacchus and Ariadne. Opposite the windows, Return of Jacob to Canaan, by J. Bassano; Rape of Europa, by *Paolo Veronese, a very fine painting, which went to Paris. The splendid fireplace and rich doorway were designed by Scamozzi; the columns of verde antico and cipollino are said to have been brought from Santa Sofia. Over the door are three statues by A. Vittoria. The fresco on the ceiling is by P. Veronese.

Crossing the Sala delle Quattro Porte, we enter the small

SALOTTO D'INGRESSO, containing some good portraits of senators, and a ceiling painted by Tintoretto, Venice offering the Sword and Scales of Justice to Doge G. Priuli.

From the landing-place by the entrance to the Palace, stairs lead to the Sotto Piombi, at the top of the building, — as their name denotes, "under the leads." They were formerly used as prisons, and acquired celebrity from the description of their miseries by Jacopo Casanova, who escaped after being shut up in them in 1775, and by Silvio Pellico, who was, however, never confined in this part of the building. They were destroyed in 1797, but the rooms which replaced them have been recently made accessible, and are shown, together with the

Pozzi, or dark cells in the two lower stories (20 c.). These prisons still correspond with the accurate description given by Sir J. C. Hobhouse in his notes to the fourth Canto of 'Childe Harold.' They were all lined with wood, but this wainscoting was for the most part destroyed when the cells were thrown open by the French.

The Ducal Palace is separated, on the E. side, by the Rio della Paglia, from the

Carceri, or Public Prisons, a fine building capable of containing about 400 prisoners, built in 1589 by Antonio da Ponte, with rustic arches below, a range of Doric columns on pedestals above, and a large cornice with consoles in the frieze. The side facing the Palace has a gloomy character suited to its destination. The front towards the Riva is of a less severe character, comprising the apartments of the Signori di Notte (night-police), with larger openings than in the portion intended for the security of criminals.

The Rio della Paglia is spanned by the celebrated

*Ponte dei Sospiri (Bridge of Sighs), which served as a covered passage between the Ducal Palace and the prisons, the interior being divided into a double footway. Prisoners, when taken out of the prisons to die, were conducted across this gallery to hear their sentences before they were led to execution. It is a single arch, 33 ft. above the water, of bold design; but having been built at so recent a date in the annals of the Republic, its interest is sentimental rather than historical. In form and architecture it resembles old Temple Bar.

The *Zecca, or Mint, since 1870 used as a Chamber of Commerce and Exchange, adjoins the Libreria, on the Molo, and was built by Sansovino in 1536; it is a noble specimen of Italian rustic work, above which are two orders, Doric and Ionic. The entrance is under the portico of the Libreria Vecchia, and is distinguished by two colossal statues in menacing attitudes, by G. Campagna and T. Aspetti. The Court is by Scamozzi. Here is a singular Apollo, by Cattaneo, holding a golden ingot. From this establishment the Zecchino, or Sequin, the ancient gold coin of the Republic, derived its name. Over an inner door, close to the porter's lodge, is a Madonna in fresco, by Titian, ruined by damp and decay.

Beyond the Zecca is the Garden belonging to the Royal Palace. Part of it has been converted into a Public Walk, at the end of which is a Café, much frequented on summer evenings.

At the southern extremity of the Piazzetta are the two

*Granite Columns, one surmounted by the winged lion of St. Mark, the other by St. Theodore, executed by Pietro Guilombardo (1329). These columns so completely formed a part of the idea of Venice, that they were repeated in most of the cities subject to its dominion. St. Theodore stands upon a crocodile; his l. hand wields

This is considered, says Francesco Sansovino, as symbolical of the temper of our Republic; she exerts her strong hand for her own defence, and not to attack others. St. Theodore Tyro was a young Syrian soldier, who suffered martyrdom under Maximinian, and was much honoured by the Eastern Church. Narses, after expelling the Ostrogoths, visited (A.D. 553) the rising republic of the Venetians-for Venice, properly so called, did not then exist-and built a Chapel in honour of St. Theodore, now included in the Basilica of St. Mark; and St. Theodore continued the patron of the Republic until St. Mark supplanted him in the popular veneration.

The lion, a work of the 15th cent. with modern wings, suffered during the republican rule of the French. From the book which he holds, the words of the Gospel were effaced, and Droits de l'Homme et du Citoyen substituted. Upon this change a gondolier remarked that St. Mark, like all the rest of the world, had been compelled to turn over a new leaf. The lion was afterwards removed to the Invalides at Paris, but was restored at the peace of

1815.

The capitals of the columns bespeak their Byzantine origin. Three were brought from the Holy Land in 1127. One sank into the mud as they were landing it; the other two were safely lodged on the shore; but as the story goes, there they lay-no one could raise them. Doge Sebastiano Ziani (1172-1180) having offered as a reward that he who should succeed should not lack any grazia onesta, a certain Lombard, nicknamed Niccolò il Barattiere (Blackleg), offered his services, and placed the columns on their pedestals. Niccolò claimed as his reward that he might keep a gamingtable (prohibited elsewhere by law) between the columns. The concession, once made, could not be revoked; but the privilege was found to entail its usual disastrous consequences, and therefore the council, in the 14th cent., enacted that all public executions, upon a crocodile: his l. hand wields which had hitherto taken place in the a sword; a shield is on his rt. arm. Campo of San Giovanni in Bragora, should be inflicted in the privileged gambling spot, by which means the space "between the columns" became so ill-omened, that even crossing it was thought to be a precursor of misfortune.

CHURCHES.

**SAN MARCO.† Until the year 1807, when the patriarchal seat was removed hither from San Pietro di Castello, the Basilica of St. Mark was merely the Chapel attached to the Ducal Palace. It was founded in the year 828, by the Doge Giustiniani Partecipazio, for the purpose of receiving the relics of St. Mark, which were removed, under pretence of greater safety, from Alexandria, by Bono, the "Tribune" of Malamocco, and Rustico of Torcello. These remains were deposited in the Chapel of St. Theodore: but the popular veneration was transferred from St. Theodore to the Evangelist, whose symbol became the emblem of the Republic; and the too humble Church of Narses gave way to the more splendid edifice of the newly-chosen protector. Giustiniani left the Church unfinished; but it was completed by his successors, and stood until destroyed in the conflagration which terminated the life and reign of Pietro Candiano IV. in 976.

Pietro Orseolo I., the successor of Candiano, laid the foundations of the present edifice in 977; but nearly 100 years elapsed before the walls were completed, under the reign of Domenico Contarini in 1043. Many precious adornments, and in particular the mosaics, were added by the Doge Domenico Selvo in 1070; and it was not consecrated till the time of Ordelafo Faliero, on the 4th October, 1111. To this period belongs the curious Crypt under the Choir.

Although it has been disputed to which of the several eras of construction the present Basilica is to be ascribed, and whether or not it is to be considered as a specimen of Byzantine art, it may be without much doubt said that the original design has undergone little alteration, and that it was due to Greek architects, or to artists who had studied in the school of Constantinople and the East. The mosaics, within and without, cover a surface of 5000 sq. yds.

EXTERIOR.—The principal facade is very striking, with its five great round arches on each tier, its mosaics and columns, the whole surmounted with pinnacles and backed by domes of oriental aspect. The columns, about 150 in number, are chiefly of Greek marble banded white; a few are of verde antico and red porphyry. In the S.W. angle, on the upper tier, are two of rare *porfido verde. Some of them bear Armenian and Syriac inscriptions deeply engraven, and show by their variety of style and dimensions that they were brought from older buildings.

Five large *Mosaics fill the recesses over the doorways. Beginning on the S., the subject of the 1st and 2nd is the removal of the body of St. Mark from the tomb at Alexandria by Pietro Vecchio (1650); in the centre, the Last Judgment (1836); next, the Venefian Magistrates venerating the body of St. Mark, designed by Rizzi, in 1728; the *last, probably of the 13th cent., representing the Church of St. Mark, with groups of royal and ecclesiastical persons in front of it. Above, are mosaics of the Deposition, Descent into Hades, Resurrection, and Ascension, by Luigi Gaetano (1590), from the drawings of Domenico Robusti, son of Tintoretto. The archivolts of the central doorway, and of the portal which encircles it, are embossed with Prophets and Evangelists, allegorical representations of the months of the year, trades, and labours; while, within and without, are mystical figures of lions and other animals devouring or combating human beings. The four

[†] A magnificent work was published by Ongania in 1833, 'La Basilica di San Marco esposta' (folio)—a complete monograph of the edifice.

^{*}Bronze Horses, formerly gilt, stand-

ing over the central porch of the vestibule (in a position which renders it difficult to see them well either from below or from the level on which they are placed), was sent from the Hippodrome at Constantinople in 1204 by the Doge Dandolo, as part of the share of the Venetians in the plunder when that city was taken by the Crusaders in the 4th Crusade. They were removed to Paris by Napoleon I. in 1797, and adorned the Triumphal Arch in the Place du Carrousel, but brought back in 1815. Antiquaries hesitate concerning the date, and even the country of these horses; for by some they have been assigned to the Roman period, and to the age of Nero; by others to the Greeks of Chios, and to the school of Lysippus. According to the most generally received opinion, Augustus brought them from Alexandria, after his victory over M. Antony, and erected them on a triumphal arch at Rome: they were successively removed by Nero, Domitian, Trajan, and Constantine, to arches of their own; and in each of these positions it is believed that they were attached to a chariot. Constantine in the end transferred them to his new capital. They are not in the highest style of art, and the casting of them was so ill managed, that the artist was compelled to finish them up by many solderings. The weight of each horse is 17 cwt., and its height 5 ft.

On the N. side of the Church is a small open space known as the Piazzetta dei Leoni, from its two rude red marble lions. This side has been recased (1864-70) with veined marble. Here there are 4 arches to the nave, with a corresponding row above the gallery. Several tablets of ancient sculpture are inserted in the outer walls. Between the first and second arch is Proserpine, or Ceres, holding a torch in either hand, in a chariot drawn by two dragons, of which a Parma. Beneath the transept arch in a porphyry sarcophagus, on four bronze lions, with a pedestal of Poning of the vestibule is covered with duplicate occurs at San Donnino, near

severa serpentine, is the body of Daniele Manin, Dictator of the Republic of Venice (1848). He died at Paris, and the body was transported here in 1868.

On the S. side of the nave there are only two arches in each tier. At the S.W. corner is the stump of a porphyry column called la pietra del bando, from which the new laws were proclaimed to the people. In front of the bronze gates which lead into the baptistery are two quadrangular *pillars, originally forming part of a gateway in the Church of San Sabbaat Ptolemais: after a contest between the Venetians and the Genoese for that Church, in 1256, in which the former were successful, they brought away these piers as a trophy. They are covered with fretwork and monograms, and supposed to date from the 7th cent. The Latin cross sculptured on the S. face of each pillar is of a much more recent date. Close by is a remarkable group (10th or 11th cent.) of four figures in red porphyry. each crowned, and wearing swords with handles of eagle-heads. It was brought from Acre, where it had ornamented the pedestal of an equestrian statue.

Vestibule.-The five outer doors are of bronze: that next to the central one, on the 1., bears an inscription, showing that it was executed in the year 1300, by Bertuccio, a Venetian

goldsmith.

Within, by the central portal, a small lozenge of white and red marble on the pavement marks the spot where Pope Alexander III. and the Emperor Frederic Barbarossa were reconciled on the 23rd July, 1117, through the intervention of the Venetian republic. The Pope, it is said, placed his foot upon the head of the prostrate Emperor, repeating the words of the Psalm, "Thou shalt tread upon the lion and the adder." This vestibule or atrium originally extended round the Church to the transepts. The N. arm is still open, but that on the & very early 13th cent. mosaics of Old Testament subjects. Those executed by the brothers *Zuccati* are later, including *St. Mark, in pontifical robes, over the central door (1545), from the designs of Titian. Opposite, in a lunette, is the Crucifixion (1549), from the designs of *Pordenone*.

On the rt., just within the vestibule, is the monument of Doge Vitale Falier (1096), made up of fragments of an ancient sarcophagus; on the left is that of the Dogaressa Felice Michele (1111). At the S. end is the Zeno chapel, containing the *tomb of Cardinal Zeno, cast in 1505-1515, from the designs of Pietro Lombardo. The heavy and uninteresting statues of the Virgin and Child, with SS. John Bapt. and Peter, on the altar, are by Zuane delle Campane. Beside the altar are two lions in Verona marble; in the apse towards the vestibule, single figures of saints in mosaic.

At the N. end of the vestibule is the marble sarcophagus of Doge Bart. Gradenigo (1342), and in the N. passage the monument of Marino Morosini (1256), in an early Christian sarcophagus, with an ancient relief of Christ and the Apostles.

Of the three W. doors in bronze, the two on the N. are Venetian works executed between 1100 and 1112. That on the rt. is said to be of Byzantine workmanship, and to have been carried off from S. Sofia at Constantinople in 1203. The central one is in the same style, having 48 compartments, with inlaid figures in silver. The 8 columns of marmo Imezio were brought from Constantinople in 1205. Each of the side doors is flanked by two pair of columns of bianco e nero.

INTERIOR.—The general plan is a Greek cross. At the centre, and over the middle of each arm of the cross, there is a cupola. The rest of the roof is vaulted. The walls and columns are of precious marbles, and the vaulting covered with mosaics on gold ground. There are 14 principal pillars in the nave and transept.

"Colonnades and round arches separate the nave from the aisles in N. Italy.

each of the four compartments, and support galleries above. The capitals of the pillars are of exquisite foliage, and are free from the imagery which at that time abounded in other churches of Italy. In the decoration of this building, without and within, above 500 pillars are employed. They are all of marble, and were chiefly brought from Greece, and other parts of the Levant. While St. Mark's was building, every vessel that cleared out of Venice for the East was obliged to bring back pillars and marbles for the work in which the Republic took so general an interest."—Gally Knight.

Mosaics.—Over the central door (11th cent.) Christ, the Virgin and St. Mark. On the vault above, Apocalypse by the Zuccati (1560). 1st of the five domes, *Pentecost, with a very remarkable personification of the various nations. in pairs, between the windows. Rt. aisle, Mount of Olives; Martyrdoms of Apostles (12th cent.) above; l. aisle, Paradise, Martyrdoms of Apostles (16th cent.), Simon Magus; nave, Martyrdoms, Passion Scenes; in the principal dome, Christ in glory; transepts, Miracles; front of Choir, Transfiguration. Dome of the Choir, Christ with Old Testament Kings and Prophets; below, Symbols of the Evangelists, early. On the vault, Apostles and Saints; on the walls, Life and Miracles of St. Mark; Life of St. Clement (13th cent.). In the apse, Christ enthroned (1505) with Saints. The red porphyry basin for holy water, to the rt., stands on an ancient Greek altar, with reliefs of children and dolphins.

In the N. aisle is the little Chapel of the Holy Cross, an octagonal structure with six columns, two of which are of bianco e nero, one of black granite, and three of very rare pavonazzetto. Above the arches of the nave runs a Gallery, faced with panels on which are carved Byzantine reliefs. Suspended by a chain from the cupola hangs a great lamp of quaint form.

In the S. transept, which has a large rose-window, the chapel nearest the door is that of the Sacrament. It has

mosaics with scenes from the life of St. Leonard, and in front of it are two beautiful bronze candelabra made by Averoldus of Breseia, whose name is on them. The obscure chapel between this and the choir is St. Clement's. Its altar has a 16th-cent. relief of SS. Nicholas, James, and Andrew, who presents Doge Andrea Gritti.

The marble pulpits are supported by columns of beautiful marbles. That on the rt. is used for preaching, and here it was that the Doge showed himself to the people. On the 1. is the Gospel Ambo. The great lamp suspended in front of the choir is peculiar.

The Choir is parted from the nave by a rich screen, surmounted by 14 marble *statues executed by Jacobello and Pietro Paolo delle Massegne (1393), pupils of the Pisan school: the cross over the centre, with the statue of Christ in silver, is by Marco Benato (1394). At each side of the choir are three intarsia panels, executed in 1536, and above them are bronze reliefs, with incidents in the life of St. Mark, by Sansovino. On the S. is a fourth panel, returned; the corresponding one on the N. is hidden. The high altar stands under a Baldacchino, supported by four marble columns, covered with bands of sculpture and Latin inscriptions, of the 11th cent. These bands, nine upon each column, contain the principal events and traditions of the Gospel history, from the Marriage of St. Anna to the Ascension. On the marble railing beside the high altar are eight bronze statues — the *Evangelists, by Sansovino (1552), and the four Doctors of the Church by G. Caliari (1614). Behind the high altar is a painting in fourteen compartments, by Messer Paolo and his sons (1344), very interesting as a specimen of early Venetian art, but almost ruined by successive restorations. It is more Greek and stiff than contemporary works at Florence. The Pala d'Oro, or Icone Bisantina, above the altar, is shown daily from 12 to 2, by tickets (25 c.), to be obtained in a

ticket (25 c.) granted at the same time admits to the Treasury (see below). This remarkable specimen of Byzantine work, arranged in five horizontal rows of 85 panels, was made in 976 at Constantinople, by order of Doge Pietro Orseolo; but repaired under the latter doges, and again in 1836-47. By these processes it has gained in splendour, but has lost in originality. It exhibits a mixture of Byzantine and Gothic styles. Some of the inscriptions are in Greek, some in Latin. The material is silver-gilt, encircled with coarse gems and enamels. The letters are in niello. The subjects are taken from Scripture, or from the legendary life of St. Mark. There is also a curious representation of the Doge Falier and the Empress Irene.

Under the high altar are the two coffins, placed here in 1811, containing the supposed relics of St. Mark, which had been for centuries lost sight of in the crypt. The original body is said to have been destroyed in the fire of

976.

Behind the high altar is the Altar of the Holy Sacrament, with reliefs of SS. Francis and Anthony. It stands under a canopy, supported by four spirally fluted columns, said to have been brought from the Temple at Jerusalem. The two outer columns are of pavonazzetto, the inner ones of semi-transparent oriental alabaster. The little door on the tabernacle by Sansovino is of gilded bronze, and bears a relief of Christ attended by Angels.

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bottom corner, and at the middle of the sides of this door, are:

P. Veronese. Titian.
P. Aretino. Sansovino.
Palma Giovane. Palma Vecchio.

The expense was defrayed by Federigo Contarini, a procurator.

The Sacristy is a noble apartment, and was probably used also as the chapter-house for the canons of the Basilica. The coved roof is richly covered with mosaics of Christ, the Evangelists, and Prophets. Over the door, the Virgin, by Rizzo, and SS. George and Theodore, by Zuccato. The presses and seats are ornamented with intarsia work by Sebast. Schiatone (1523).

In the W. Transept is the chapel of the Madonna, the most popular altar in Venice, on account of a Greek painting attributed to St. Luke, and brought from Constantinople by Doge Enrico Dandolo in 1204.

To the l. of it is the chapel of St. Isidore, founded in 1355, by Andrea Dandolo, to receive the body of the saint, brought from the island of Chios. On the wall above the entrance is a curious mosaic, representing the genealogical tree of the Virgin (1552). The chapel has mosaics and reliefs of the life and miracles of the saint.

Further W., in the corner of the transept, is the Chapel of the Madonna de' Mascoli, of which the marble altar, as well as the statues of the Virgin, of St. Mark, and St. John, are good works of the 15th cent. The *Mo-SAICS here are by two artists, father and son, both of whom bore the name of Michele Giambono. To the elder belong the Birth and Presentation of the Virgin, on the l. of the waggonshaped roof (1430), with an architectural background of Venetian Gothic; opposite are the Visitation and Death of Mary, by the younger Giambono, finished in 1490. These mosaics are among the finest specimens of the art, and merit particular attention.

The Crypt had been abandoned for nearly three centuries, and until 1868 was filled with water. It was then cleared out and restored, but it is at all times liable to be flooded, and can seldom be visited. The descent is from the Sacristy. In the centre is a massive altar with four stumpy columns, the most ancient part of the Church, surrounded by a strong stone grating, in the centre of which rested the relics of St. Mark (now beneath the high altar). This altar is surrounded by a choir or presbytery, on the outer side of which are sculptured crosses, in low relief, the whole very like that of S. Clemente at Rome. The crypt consists of a long nave and aisles, surrounded by seats, with doors leading to the Basilica above. stunted arches are supported by 60 columns, many with basket-head capitals and Greek crosses. There is no reason to doubt that this crypt, as we now see it, was that founded by Pietro Orseolo in the 10th cent., although the general plan, and some of the materials, may date from the original edifice of the Doge Participazio in the early part of the 9th. The outer side of the apse, and its pointed arches, may be well seen from the Courtyard, behind the Sacristy.

The Baptistery, entered from the S. aisle, is adorned with marbles, reliefs, and mosaics, all executed about the 14th cent. The Font has a bronze *cover with low reliefs by Tiziano Minio and Desiderio da Firenze, pupils of Sansovino (1545); on the top is a statue in bronze of St. John the Baptist, by Francesco Segala (1565). The mosaics of the Crucifixion, over the altar, and those representing several modes of baptism by the Apostles, on the cupola over the font, are curious as works of art, but have been much restored. Behind the altar are reliefs of the 14th cent., representing the Baptism in the Jordan, St. George, and St. Theodore. The altar-table, behind the modern altar, is a massive red granite slab brought from Tyre in 1126, upon which our Saviour is said to have stood when He preached to the inhabitants of that city. Against the rt. wall is the *monument of Doge Andrea Dandolo (1354), the fourth of his name, the friend of Petrarch, and descended from the celebrated blind hero of the crusades. He was the last doge who was buried in St. Mark's. The other tomb, in Gothic style, is of Doge Soranzo (1328).

Tesoro. The door into the Treasury is in the S. transept. (Adm., 12 to 2 daily, 25 c.; see above.) It contains sacred reliquaries, and other objects of art. This treasury became at various times very opulent, and formed a sort of reserve fund on which the State drew in great emergencies. In 1797 most of the available articles were turned into money, and the valuable objects which remain were deposited at the Mint: they have been of late years arranged here, and offer the richest collection in existence of ancient Byzantine jewellery. The relies, which are only shown on Oct. 30th, include a bit of the dress of our Saviour, a small quantity of earth imbued with His blood, a fragment of the pillar to which He was bound: a portion of the true cross, enclosed in a *reliquary, presented in 1120 to Santa Sofia at Constantinople by the Empress Irene, wife of Alexis Comnenus. Among the most interesting objects exposed are two candelabra ascribed to Benvenuto Cellini, the sword of Doge Morosini, and a stone seat which bears the name of the Cattedra di San Marco, and is said to be St. Mark's own chair as bishop. It is at any rate of extreme antiquity, and probably dates from the 6th or 7th cent. Four book-covers, in a glass case; enamelled Byzantine work, from S. Sofia; domed Tabernacle of Greek marble; paliotto of gilded silver, placed before the high altar on high festivals, and adorned with single figures of Saints; another of 1400, with fewer figures in higher relief, used for minor feasts. In the middle of the room, agate chalices from Constantinople; two jugs of

with bilingual inscription in cunciform and hieroglyphics. Greek tapestry in gold thread, representing the archangels Michael and Gabriel; handsome Cross and Pastoral Staff; richly wrought enamels.†

Pavement. - The marqueterie in marble, called vermicolato, which forms the pavement of St. Mark's, is not only remarkable for the beauty and richness of the patterns, but for the symbols and allegories supposed to be contained in the various devices. The following are given as instances:—The round, well-fed, sleek Lion on the sea, and the lean, meagre Lion on the land, denoted what would be the fate of Venice if she deserted the profits of her maritime commerce for the vain-glories of territorial conquest. Two cocks carrying off a fox indicate the conquest and capture of the crafty Lodovico Sforza by the two Gallic monarchs, Charles VII, and Louis XII. The frequent unevenness of the floor speaks only too plainly of the instability of the foundation, but a considerable portion of the pavement has been restored.

The Churches of Venice may be grouped into four principal styles, which, amongst themselves, are very uniform. The 1st is a peculiar Gothic, generally plain, massive, and solemn (Frari). The 2nd is here termed Lombard, but is a revival of the Romanesque style in the 15th cent. (Miracoli). The 3rd is classical—Italian, properly so called—of which the principal examples in the sacred edifices here are Palladian (Redentore). The last is the modern Italian; sometimes overloaded with superfluous ornament (Salute).

Perhaps no city in Italy, not even Rome itself, possessed formerly so many churches in proportion to its population. It was the policy of the Venetians that every shoal and island should have its mother Church, surrounded by a host of minor cra-

tories.

Egyptian alabaster, vessels of onyx, and a turquoise Vase. Another vase its contents has been published by Cugania.

- 8. Alvise (A. 4) has on its entrance wall eight panels, attributed by Ruskin to Carpaccio, but very inferior works of some very inferior painter. A fine Calvary and other Passion Scenes by Tiepolo at the end of the nave and on the rt. in the Choir.
- S. Angelo Raffaele (D. 2). Here are two large paintings of the Last Supper by Bonifazio Veneziano, one at the end of each aisle—S. side the best. "Fine heads, and the moment of the 'unus vestrum,' well expressed" (Cic.). On the pulpit are some good wooden reliefs of 1687, spoilt by paint and gilding in 1729 Procession of Apostles, Virgins, and Prophets; Disputation in the Temple; SS. Peter, Paul, and Latin Fathers.
- S. Antonino (C. 6). Entombment, by Lazzaro Sebastiani, at the end of the rt. aisle.
- 88. Apostoli (B. 5) was rebuilt in 1750. The *Cappella Cornaro on the S. side belongs to the older building, and was erected in 1575 by Guglielmo Bergamasco. Fanciful Corinthian pillars, half fluted vertically and half spirally, support it. Here are the tombs of Marco Cornaro, father of Catharine, Queen of Cyprus, and of Giorgio her brother.
- 8. Bartolommeo, close to the Goldoni Statue (C. 5), is interesting as the Church for which Albert Dürer painted his beautiful Virgin and Child (1506), now at Prague. It stood at the end of the rt. aisle. On the W. wall, beside the organ, and beyond the 1st chapel rt. and 1., are large single figures of SS. Louis, Sinibaldo, Sebastian, and Bartholomew, by Seb. del Piombo.
- 8. Biagio, close to the Steamboat Stat. (D. 7), has on the l. the recumbent effigy of Adm. Angelo Emo, by Giov. Ferrari-Toreti, master of Canova (1792).
- I Carmini (C. D. 3) is a fine Church founded in the 14th cent., spoilt by tawdry decorations, with a modern unfinished façade. The curious sculptures of birds and animals built up

- into the N. porch are said to have come from Aquileia. At the 2nd altar on the rt. is the *Nativity, by Cima da Conegliano: at the last, the Presentation in the Temple, by Tintoretto. At the 2nd altar on the l., St. Nicholas, with Saints and Angels, and a fine effect of dawn breaking over the sea, by Lor. Lotto. To the l. in the Campo is the Souola dei Carmini, with some good paintings by Tiepolo (key in the Sacristy, 50 c.). At the N. end of the adjacent Campo S. Margherita (No. 7) is the Chiesa Evangelica, with some curious carvings, and a row of heads under the eaves towards the Bridge.
- S. Cassiano (B. 4), rebuilt for the sixth time in 1611, beyond the Rialto Bridge, has three paintings by Tintoretto in the apse; the Crucifixion, Descent into Hades, and Resurrection. At the 1st altar on the rt. Palma Vecchio's *St. John the Baptist, with SS. Peter, Mark, Andrew, and Paul. Under the pulpit are two columns of verde antico.
- S. Catarina (A. B. 5), contains an excellent picture by *P. Veronese*—the Marriage of the Saint.
- S. Fantino (C. 5), a well-proportioned building in the Renaissance style, by one of the Lombardi. The Choir is an excellent work of Sansovino (1533), and has two monuments, probably by Tullio Lombardo (1517). On its rt. wall is a small Holy Family, School of Giov. Bellini. On the high altar, pulpit, and pavement, are several fragments of porphyry, granite, serpentine, and ancient marbles.
- In a Court, a few yds. W., is a house front with cannons and balls, and a bronze profile bust of *Manin*, commemorating the resistance of Venice to the Austrians in 1849.

The Church of La Fava, E. of the Post Office (C. 5), has a good painting at the 1st altar rt. by Tiepolo—St. Anna teaching the Virgin to read.

*San Francesco della Vigna (B. 6,7), was built at the expense of Dog

Andrea Gritti in 1535. Sansovino had made the designs; these were criticised, and the front was completed in 1634, from the designs of Palladio. The lofty portal and numerous co-lumns bear the impress of his style. The bronze statues of Moses and St. Paul are by Tiziano Aspetti. At the holy-water basins are bronze statuettes of St. Francis and St. John Bapt., by A. Vittoria. 1st chapel rt. Last Supper, by F. Santacroce. 4th. Resurrection, by Paolo Veronese. In the rt. transept is a restored Madonna Enthroned, by *Fra Ant. Negroponte (1440). In the *Cappella Giustiniani 1. of the Choir, are curious and admirable 15th-cent. reliefs. On the altar, St. Jerome enthroned, with SS. Agnes, Michael, John Evan., and Anthony of Padua; below, History of St. Jerome; on the walls, Prophets, Evangelists, and 16 Passion Scenes, with two others above the altar; on the paliotto, Last Judgment.

Over a door in the .N. transept is the monument of Doge M. A. Trevisani kneeling before a Crucifix. This door leads to the dark Cappella Santa, which contains an altar-piece by Giov. Bellini (1507), *the Madonna and Child with SS. John Bapt., Anthony the Hermit, Bernardino, and Sebastian. In the Sacristy, St. Bernardino, with SS. Jerome and Louis the bishop, by Jacobello del Fiore, who changed his name to Antonio da Negroponte on becoming a Franciscan

friar. Returning to the nave, the chapel next the pulpit contains a Holy Family, with SS. Catharine and Anthony the Hermit, by Paolo Veronese. 2nd chapel rt., statues by A. Vittoria, SS. Antonio Abate, Sebastian, and Rocco. At the S.E. corner of the Church, over the door of an Oratory in the Piazza, is a good Statue of St. Francis.

The *Frari (S. M. Gloriosa de' Frari) was designed by Niccolò Pisano, about 1250 (C. 3). The front is not pleasing; it exhibits too much bare wall, and has a bad outline. The nave and aisles are 230 ft. long by 104 ft., the transepts, 160 ft. by 48 ft., with three | Giovane. On the rt. in the transept.

chapels on each side of the choir. On each side of the nave are 'six pointed arches. Having belonged to the Franciscans, whose churches were favourite burying-places, it contains several tombs of historical interest. mounting the basins for holy water are bronze statuettes by Girolamo Campagna-St. Anthony and Innocence.

On the rt. is the colossal *Monu-MENT OF TITIAN, who died here of the pest, in his ninety-ninth year, in 1576. It was completed at the expense of the Emperor Ferdinand I. of Austria, and uncovered in 1853. Upon a massive basement rises a highly decorated Corinthian canopy, under which is a sitting statue of the painter crowned with laurel. Behind are reliefs of his three greatest works -the Assumption of the Virgin, Death of St. Peter Martyr, and Martyrdom of St. Lawrence. There are several statues allegorical to the Arts, on either side, and two on the basement; one holding the inscription Titiano monumentum erectum sit Ferdinandus I., 1839: the old man holding a book, on which is written, Eques et Comes Titianus sit. Carolus V., 1553, at whose feet is a volume inscribed, Canones et Decreta Concilii Tridentini, is intended for Fra Paolo Sarpi. The statue of Titian and the two just mentioned, are by Zandomeneghi, who was also the principal designer of the monument. The marble slab with

Qui giace il gran Tiziano de' Vecelli, Emulator de' Zeusi e degli Apelli,

which for centuries was the only memorial on the artist's grave, may still be seen on the rt. of the present magnificent mausoleum. No trace of his remains were, however, discovered be-

2nd altar, Presentation in the Temple, with SS. Paul, Helen, Bernardino, Augustine, Mark, and two others, by Salviati; 3rd, Statue of *St. Jerome, said to be a likeness of the aged Titian, by Aless. Vittoria; 4th, Martyrdom of St. Catharine, by Palma

*Virgin and Child, with SS. Andrew, Nicholas, Paul, and Peter, by B. Vivarini (1482); above, a Pieta. \mathbf{T} he Gothic monument of the Beato Pacifico to the l. was raised by his family in 1437. This Beato, originally the architect Scipione Bon, died in the middle of the preceding cent. The monument of the Venetian general, Benedetto Pesaro, is a triumphal arch, and forms the decoration of the door of the sacristy. The principal figure is by Lorenzo Bregni: on his l. is a fine one of Mars, by Baccio da Montelupo. The Bregni, who flourished about the latter part of the 15th and the beginning of the 16th cents., were members of one of the families of artists, of which there were many in Italy, amongst whom art was so successfully carried on by tradition. Paolo was an architect; Antonio, his brother, a sculptor; and both worked upon these tombs. Lorenzo Bregni, not less eminent, lived a generation later. On the l. of the entrance to the sacristy is an equestrian statue of Paolo Savelli, a condottiere. who fell in battle, fighting against Francesco Carrara, in 1405.

In the Sacristy is a beautiful *painting over the altar by Giovanni Bellini (1488)—Virgin and Child, with SS. Ambrose, Augustine, James, and Benedict; below, two exquisite

Angels; handsome frame.

In the 2nd chapel rt. of the choir is a good Gothic tomb of Duccio degli Alberti, a Florentine Ambassador (1336).In the Tribune are two splendid monuments: on the rt. that of the unfortunate Doge Francesco Foscari (1457)—an exceeding noble elevation by Ant. Rizzo, with 18 statues. Lord Byron's tragedy has rendered the history of the Foscari family familiar to the English reader. Opposite is the *tomb of the Doge Niccold Tron (1472), by Antonio Rizzo, 27 ft. in width and more than 40 in height, with five stories and 19 figures, besides a profusion of reliefs and other ornaments.

The high altar was erected in 1516. The Assumption of the Virgin is by Salviati.

The *apse, with its traceried windows, has the peculiarity of ending with an angle at the middle. The Choir extends across the transept and for some distance into the nave, a very unusual arrangement in Italian churches, though common in Spain, and partly adopted in Westminster Abbey. The *stalls are of excellent woodwork, the backs inlaid, or worked in tarsia, by Marco da Vicenza (1468). Above, heads of Saints; below, architectural scenes. A *door on each side outside the choir, near the projecting pulpits, is beautifully inlaid with tarsia, and has a border of vines, exquisitely carved. The marble screen before the choir has low reliefs of saints and prophets, of the 15th cent.; on the rood-screen are indifferent statues.

In the 1st chapel l. of the high altar is a *Virgin and Child by Bernardino Licinio, "his best altar-piece," Cic. The Saints are Francis, Anthony of Padua, Louis, Andrew, Jerome, and three others. Next comes the monument of Melchior Trevisano (1500), by Dentone; the statue above is in complete armour. The St. John, in wood, over the altar, is by Donatello. There is some good painted glass by Maestro Marco (1335), in the corner chapel opening into the l. transept. In the next chapel in the corner is an *altarpiece, by Luigi (Alvise) Vivarini, completed by Basaiti: St. Ambrose on the episcopal seat, with SS. Catharine, Sebastian, John Bapt., Gregory, Augustine, Jerome, and two others; two warriors guard the throne; above, in a balcony, the Crowning of the Virgin.

On the W. wall of the l. transept is a monument by one of the Lombardi (15th cent.); raised by Maffeo Zen to his wife Generosa Orsini; beside it, an altar-piece in three compartments of St. Mark, with SS. John Baptist, Jerome, Augustine, and Matthew, by *B. Vivarini (1474).

In a Chapel opening out of the l. aisle, through a lofty Gothic arch, is a font with a statue of St. John the Baptist, by Sansovino; an Ancons with statues of St. Peter in the centre.

SS. Jerome, John Baptist, James, and Francis; above, half lengths of the Virgin and Child, with SS. Barbara, Catharine, M. Magdalene, and Chiara, by Jacobello dalle Massegne (1485). The tomb of Bishop Miani, with five statues, is probably by the same artist (1464). Further on is the monument, rich in Oriental marbles, of Jacopo Pesaro (1547). Over the Pesaro altar is the votive picture by *Titian, called the Pala dei Pesari, the property of the Pesaro family. The Virgin is seated in an elevated situation, within noble architecture, with the Infant in her arms, who turns to St. Francis; below is St. Peter with a book; on one side of him St. George bearing a standard, on which are emblazoned the Pesaro arms, with those of Pope Alexander VI.; below are the donatario, a bishop, and five other members of the Pesaro family-"a work of quite unfathomable beauty, but greatly injured by restoration."-Cic. Titian received, in 1519, 102 golden ducats for this work, including six for the frame.

The stupendous but tasteless monument of the Doge Giovanni Pesaro (1659) is supported by colossal Moors or Negroes, dressed in white marble; their black elbows and knees protruding through the rents of their white jackets and trousers. In the centre sits the Doge. The architect was Longhena, the sculptor Barthel.

The weak and affected monument of Canova (1827) is borrowed from his own design for that of the Archduchess Maria Christina in St. Augustine's at Vienna. A vast pyramid of white marble, into whose doors of bronze various mourners-Religion, Art, Genius-are seen walking in funeral procession, with a crouching lion of St. Mark on the opposite side. Only Canova's heart is preserved here in an alabaster vase, the rest of his remains being at Possagno.

On the altar which follows are

val monument near it is that of Simeone Dandolo, one of the judges of

M. Faliero (1355).

The fine detached bell-tower was commenced in 1361 by Jacopo, and finished in 1396 by Pietro Paolo delle Massegne. The octagonal upper part is a familiar landmark in this part of Venice.

The Venetian Archives (daily from 10 to 3), are deposited in the old conventual buildings of the Frari. Their bulk is appalling: they are said to fill 295 rooms, and to consist of upwards of 14 millions of documents, extending from A.D. 883 to the present time. They have been formed from the collections of suppressed monastic establishments, from the records of noble Venetian families, and from the ancient diplomatic archives of the Republic.

I Gesuati (S. M. del Rosario), a Church of the 18th cent., in bad taste, on the quay opposite the Giudecca (D. 4). The Ciborio on the high altar has colonnettes encrusted with lapis lazuli. At the 1st altar rt. is a striking picture by Tiepolo-the Virgin, with SS. Catharine of Siena, Agnes of Montepulciano, and Rosa, who carries On the ceiling, the the Child. Glory of St. Dominic, Institution of the Rosary, and St. Dominic blessing Fra Paolo. The Crucifixion, in the last chapel L, is by Jacopo Tintoretto. 1st. 1., Pope Pius V. between SS. Thomas Aquinas and Peter Martyr, by Seb. Ricci (1729). The adjacent convent belonged to the Gesuati, an order of mendicant friars suppressed by Napoleon (see S. M. dell' Orto).

I Gesuiti (A. B. 5), built by Fattoretto and Rossi (1715-1730), is a

† The late Mr. Rawdon Brown was engaged for some years in calendaring those bearing upon English history, and his labours are large statues, in life-size, of the Crucifixion. Between this and the principal door is an elegant monument, in marble, to Pietro Bernardino (d. 1568), by Alessandro Leopardi. The mediæspecimen of the theatrical and meretricious taste of the order. The walls are encrusted with coloured marbles in flowers. At the pulpit, marble similarly treated is made to imitate curtains, and on the altar steps a carpet. The tabernacle is enriched with lapis lazuli.

In the chapel on the l. of the high altar is the tomb of Doge Cicogna (1595), by G. Campagna, and in that on the rt. the mausoleum erected to Orazio Farnese by the senate in 1676. In the 1st chapel rt. is a painting of Tobias and the Archangel, by Palma Giovane, and opposite on the l. an entirely repainted and ruined work by Titian, the Martyrdom of St. Laurence. In the l. transept is an Assumption, by Tintoretto. The columns of the great altars in the transepts are of Serravezza marble.

Nearly opposite is the Oratorio del Crocifisso, containing some large ceremonial paintings of the late Venetian School, and a Scourging of Christ on hinges, attributed to Tintoretto.

- S. Giacomo dell' Orio (B. 4) is a very curious old Church, rebuilt at different periods, with a fine wooden roof. Entering by the S. door, immediately to the rt. is a rich fragment of a carved gilt ceiling; beneath it, St. John Baptist, by Fr. Bassano. Close by to the l., a handsome column of verde antico. Further l., *SS. Laurence, Sebastian, and Roch, finely coloured, by Buonconsiglio. In a dark chapel behind the fantastically shaped pulpit, Virgin and Child, with SS. James, Andrew, Cosma, and Damiano, by Lor. Lotto (1546).
- S. Giacomo di Rialto (B. 5), close to the bridge, occupies the site of the first Church built in Venice (421). It was rebuilt in 1194, and again in 1531, in the old form, as stated in an inscription in the portico. It is now closed as unsafe, and its works of art have been removed.

In the Campo, in front, is the old roken statue of a crouching figure, led Il Gobbo del Rialto, and near it red granite column, from which

the laws of the Republic were promulgated.

San Giobbe (A. 3), built in the style of the Lombardi (1470), is only open in the early morning, but the key can be obtained of the Sacristan. close by on the Canareggio. The principal entrance from the Campo is a fine specimen of 15th-cent. Renaissance; on it are statues of SS. Anthony, Bernardino, and Louis of Toulouse. Near the 3rd altar on the rt. is the hideous monument of Count d'Argenson by the Parisian Claude Perrault, in which two crowned basilisks are seen looking up in a comical manner at a little angel slumbering above. 4th altar, SS. Andrew, Peter, and Nicolas, with an angel, by Paris Bordone. In the chapel rt. of the choir is a Nativity. by Savoldo, whose works are very rare. In the Sacristy, Annunciation with SS. Anthony and Michael, by the Viva-rini; the Marriage of St. Catharine, by Previtali; and a portrait of the Doge Cristoforo Moro by Gentile Bellini. The arabesque reliefs in the Lombardi style (1470) on the pilasters, frieze, and arches of the choir deserve particular notice. There are statues and medallions of the Evangelists borne by angels. Behind the altar are well-carved stalls. A large slab in the centre of the Choir, with a most beautiful border of oak foliage, marks the tomb of Doge Cristoforo (1462-1470), a great patron of learning and the arts, in whose reign printing was introduced into Venice. It has been conjectured that this 'Moro,' or a member of his family, was the 'Moor of Venice,' and that 'Othello' is a corruption of 'Tofallo,' the Venetian diminutive of 'Cristoforo." It will be observed that the heraldic arms here are mulberries, not strawberries, as on Othello's handkerchief in Shakespeare. The chapel at the end of the l. aisle is richly decorated. The alto-relievo of St. Peter in the 1st chapel l. is by Antonio Rossellino, with statues of St. Basil and angels. In the 2nd are good statues of SS. Francis and Anthony, by the Low bardi; and on the vault five circular reliefs of the Almighty and the Evangelists, in Robbia ware, the rest of the roof being in chequered tile-work,

admirably preserved.

Crossing a bridge to the other side of the Canareggio, the traveller may visit the Ghetto or Jews' quarters, where there are several Synagogues, that of the Spanish Hebrews being the most remarkable.

San Giorgio de' Greci (C. 6), the Church of the Greek rite, was erected in 1570, by Sante Lombardo, from the designs of Sansovino. Medallions of mosaic adorn the front. On the iconostasis which separates the sanctuary from the nave are paintings covered with silver, having crowns and other ornaments of gold attached to them, and leaving hardly anything visible but the faces. The mosaic of the Transfiguration, to the rt. of the screen, is a fine work of the Zuccati. On festivals the singing, without organ accompaniment, is very attractive. In an adjacent building are several MSS., including a Ravenna papyrus of 553, and three 10th-cent. Greek Gospels. The campanile was erected in 1590. On the N. side of the bridge is a very picturesque housefront.

*San Giorgio Maggiore (D. 6). This fine edifice, on the island of the same name, was designed by Palladio, and begun in 1556, though the front was not completed till 1610. Scamozzi is believed to have made some alterations in the original design. The interior affords a good specimen of the Palladian style. 1st altar rt., Nativity, by J. Bassano; 2nd, Wooden Crucifix, by Michelozzo; 3rd, Martyrdom of SS. Cosma and Damiano; 4th, the Virgin Crowned; both by Tintoretto. On the walls of the Choir, Falling of the Manna and Last Supper, by the same. The 48 choir *stalls are beautifully sculptured by Albert de Brule, a Fleming (1599); they represent events in the life of St. Benedict. Between each seat is a Jerome in his Study; St. Jerome child seated on a dolphin. The dead; Monks fleeing from the Liou

bronze *group over the high altar, representing God the Father on a gilt globe, supported by the Evangelists, is by Girolamo Campagna. bronze angel at each side of the altar, the brackets, and the handsome candelabra, are by Niccolò Roccatagliata (1598). A door on the rt, on entering the choir leads into a corridor, in which is a monument erected in 1637, from the design of Longhena, to the memory of Doge Domenico Michiel, who abdicated in 1130, and died in a couvent the same year. It was this doge who urged the Venetians to co-operate in the crusade, and who brought both the columns on the Piazzetta. He is styled on this monument, Græcorum Terror. In the chapel on the l. of the choir is the Resurrection, by Tintoretto; and in the N. transept the Martyrdom of St. Stephen, also by him; in the 2nd altar from the door a statue of the Virgin and Child, by Campagna; and in that next the door the Martyrdom of St. Lucia, by Leandro Bassano. Over the principal entrance is the monument to Doge Donato (1612), the supporter of Fra Paolo Sarpi in his discussions with Rome on the rights of the Republic; and on the l. of the door is the tomb of Doge M. A. Memmo (1615). The portico and refectory in the monastery are amongst the last works of Palladio. The election and coronation of Pope Pius VII, took place here in 1800.

The Campanile (1774) affords a better *view over Venice than the tower in the Piazza of St. Mark. The Convent now serves as Artillery Barracks.

S. Giorgio degli Schiavoni (C. 6) was built in 1551, for the lay-brotherhood of the Dalmatians, who had St. George for their patron. It is a good and little altered example of the earlier Renaissance edifices. Below the cornice is a series of pictures by *Carpaccio (1502-1508), from the histories of SS. George, Triphonius, and Jerome, patrons of Dalmatia. On the rt.: St. St. Matthew at the Receipt of Custom; Agony in the Garden.—End wall: Trifonius and the basilisk at Zara; St. George baptizing Turks—all by Carpaccio. Over the altar, Virgin and Child, by Catena.—Left wall: Resurrection, by Aliense; St. George about to behead the Dragon; St. George tilting at the Dragon; both by Carpaccio. The Scuola in the upper story has a splendid ceiling by Palma-St. Trifone, the Virgin and Child, God the Father, Evangelists, SS. Barbara and Jerome. Over the altar, coloured reliefs of St. George, with SS. Jerome and Trifone below. Ruskin has given an elaborate account of these pictures, for which a fine day should be chosen, as the church is very dark.

A few yds. E. is the Church of the Knights of Malta, San Giovanni dei Furlani, which contains, on the 1. wall, a monument to Archduke Frederick of Austria, who died at Venice in 1847, aged 26. The high altar was brought from the demolished Church of S. Gemignano, and has two colonnettes of verde antico, with Statuettes of SS. Theodore, John Baptist, and

Gemignano.

S. Giovanni in Bragora (C. 6), rebuilt in 1728, on an ancient foundation, derives its name from *Brago*, a

swamp.

On the rt. is a restored Madonna and Child, by Luigi Vivarini. On the wall further on a triptych, by Bissolo—St. Andrew between SS. Jerome and Martin. On the predella, hardly visible, are events in the lives of these saints. On the pier at the rt. of the chief altar is a painting by *Cima da Conegliano, of St. Helena and Constantine at the Cross; and on the opposite pier is a Christ Triumphant, by L. Vivarini (1498). Behind the high altar is a large Baptism by *Cima. It has been much restored, and is badly seen, on account of the position of the altar, but "in the dignity of the head of Christ, in the beauty of the angels, and the solemn gesture of the Baptist, incom-parable."—Cio. On the l. are large

pictures by the younger Palma, Christ before Pilate, and the Washing of Feet. Also a *Last Supper by Paris Bordone, and a triptych by Bart. Vivarini (1478)—the Madonna, St. John Baptist, and St. Andrew. Below is a predella by Cima.

In the square, painted in red and white chequers, is the Palazzo Badoer

Partecipazio.

San Giovanni Crisostomo (B. 5), erected by Tullio Lombardo (1490). Paintings—1st altar rt., Giovanni Bellini, St. Jerome with SS. Christopher and Augustine, painted in his old age; high altar, *Sebastian del Piombo, St. Chrysostom, with SS. Catharine, M. Magd., Lucia, Paul, John Baptist, and Liberale—a very beautiful picture, painted when under the influence of Giorgione. The female heads are especially fine. On the paliotto, Entombment relief, by Campagna. 2nd rt., Coronation of the Virgin, and the Apostles, relief by Tullio Lombardo, with clever management of perspective.

San Giovanni Elemosinario, W. of the Rialto (B. C., 5), built in the 16th cent., by Scarpagnino, contains at the high altar a fine picture of the Saint by *Titian, "an example of the grandeur and dignity with which Titian could invest any subject which he undertook" (K.) On the rt. *SS. Sebastian, Rocco, and Catharine, one of the finest works of Pordenone. On the left, the Blessing of a Doge, St. Mark, and the Patron Saint giving alms, by Marco Vecellio, Titian's nephew.

*8. Giovanni e Paolo (B. 6), better known as San Zanipolo (1246-1390), is a fine Italian-Gothic building with an unfinished front. The best part of the exterior is the restored E. end, which has two tiers of windows divided by a brick cornice, and there is a balustraded passage before the upper windows. Its length is 110 yds., breadth 30 yds., length of transepts 48 yds., height 123 ft. The principal door, with columns and

sculptures, is in the Pointed style of the 13th cent. There are some rude reliefs of the 7th and 8th cent. let into the wall, and in the niches on the side of the door some tombs of doges of the 13th cent.

The Nave has wide pointed arches on either side, and between the short transepts rises a dome. The once handsome tribune has been sadly disfigured by the modern adaptation of

Corinthian ornament,

On the rt., monument with 15 statues to Doge Pietro Mocenigo (1476) by Pietro (the father) and Antonio and Tullio Lombardo (the sons). Above it, a good relief of the Empty Tomb. Renaissance monument of Adm. Girolamo Campi (1535); below it, Christ between two flying Angels, relief of the 13th cent. Monument of the heroic Marcantonio Bragadino, who defended Famagosta in Cyprus against the Turks, by whom, on the surrender of the fortress (1571), he was put to torture, and then skinned alive, in violation of the terms of capitulation. The skin was stuffed with straw, and sent to Constantinople, where it was borne in triumph through the city. The Sultan afterwards sent it to the family, and it is enclosed in the urn underneath the bust.

First altar, Carpaccio or Giov. Bellini, *Virgin and Child, with SS. Paul, Louis, Francis, John Baptist, Peter, Bernardino, Bonaventura, and Jerome; on the predella, Annunciation and Pietà, with SS. Christopher, Vincent Ferrar, and Sebastian. Further on, colossal monuments of Doges Silvestro and Bertuccio Valier (1658, 1700), and of Elisabetta, the wife of the former, by Tirali (1708). Next chapel, reliefs of St. Dominic, by Mazza; five in bronze, the 1st on the rt, in wood. In the rt. transept near the angle, St. Augustine seated, by

B. Vivarini (1473).

Over the door, tomb and statue of General Dionigi Naldo (1510), by Lorenzo Bregno; on the rt. that of Niceolò Orsini, Count of Pittigliano (1509), both in the service of Venice against the League of Cambrai:

Orsini's equestrian statue is of gilded wood. These two monuments were raised at the expense of the Republic. At the rt. of the door, *Rocco Marconi, Christ between SS. Peter and Andrew, "one of the best pictures of the school."-Cic. On the 1., "Lor. Lotto, S. Antonino, abp. of Florence, distributing alms. The large window, with good painted glass, was executed by Girolamo Mocetto in 1463 and restored in 1814. In a line with the high altar are two chapels on each side. In the first on the rt. are single figures of Saints, by Bonifazio Veneziano; an altar of black marble, with statues by Aless. Vittoria; and a monument to "Odoardo (Edward) Windsor, Baroni Anglo." The second chapel has an altar with statues of SS. Andrew and Philip in the style of the Lombardi; some tombs of the Guistiniani family; and a painting of the Virgin with three Camerlenghi kneeling before her, by Tintoretto.

On the rt. of the high altar is " the richest monument of the Gothic period in Venice" (Ruskin), that of the *Doge Michele Morosini (1382), In this doge's short reign of four months, Tenedos was captured. Next, that of Doge Leonardo Loredano (1521), one of the wisest of the princes of Venice, when her prudence and fortitude baffled the League of Cambrai. The design is by Girolamo Grapiglia (1572). The statue of the Doge is by G. Campagna, the others by Danese Cattaneo. On the 1., *recumbent effigy of Doge Andrea Vendramin (1478). "The reliefs and statuettes round the sarcophagus seem as if taken from the intaglio of a Greek gem, so pure is the outline, so graceful the invention, and so dignified the style."-Cicognara. The arabesques of the pilasters and friezes are attributed to Alessandro Leopardi. The elevation of Andrea Vendramin to the sovereignty (1476) marks the decline of the primitive policy of the state-He was the first of the newly-ennobled families admitted to the honours heretofore monopolised by the descendants of the primitive aristocracy. The or money-changer, who, having fitted out a vessel at his own expense during the war of Chioggia, was inscribed on the Libro d'Oro as a reward for his patriotism. Next is *Doge Cornaro, with his effigy (1368), "a very noble monument, the sarcophagus decorated with roses only; five very beautiful statues are set on the canopy above."-Ruskin. In the 2nd chapel l. of the altar, P. Veronese, Adoration of the Shepherds; in the 1st, Carpaccio, restored by Girolamo da Udine, Coronation of the Virgin, with many figures. The sepulchral urns contain the remains of Pietro Corner and of Andrea Morosini. In the next chapel, on the rt., is the beautiful tomb of Jacopo Cavalli, by Jacobello dalle Massegne, and opposite that of Doge Delfin (1361).

It the N. transept is a marble group representing Vittore Capello receiving the baton of command from St. Helena, by Antonio Dentone (1480); the monument of Leonardo Prato (1511), with a good equestrian statue, and the Gothic tomb of two ladies of the Venier family; over the door is the tomb of Doge Antonio Venier (1400). The door leads into the Chapel of the Rosary, ruined by fire in 1867, when Titian's masterpiece, the Death of Peter Martyr, Bellini's Madonna, with ten saints and three singing angels, deposited here only temporarily, and other pictures, were destroyed. The Chapel was decorated with statues, mosaics, carved wood, and a series of *beautiful marble reliefs, the remains of which may still be seen on the walls. Fortunately good photographs of these had been taken before the fire, and are sold by the custodian. The architect of the chapel was A. Vittoria, and it was built as a thank-offering for the victory of Lepanto in 1571. In the relief of the Adoration, to the rt. of the altar, is a group of Bonassa, sculptor of this and the opposite Nativity, with his wife and daughters.

Beyond a Crucifixion by Tintoretto, we reach the Sacristy door, above hich are the busts of Titian, Palma Vecchio, and Palma Giovane, both of whom are buried in front of the door. In the Sacristy, Christ bearing the Cross, by Alvise Vivarini; Honorius III. approving of the Order of St. Dominic, by L. Bassano. on is the monument of Doge Pasquale Malipiero (1462). In subjacent niches are the tombs of Doge Michael Steno (in whose reign Padua was seized, and Francesco Carrara barbarously murdered in his prison), with the recumbent statue of the deceased (1413), and of Alvise Trevisan (1528). Then follow monuments of doges and generals: a gilded equestrian statue of Pompeo Giustiniani (1616); Doge Tommaso Mocenigo, by Pietro da Firenze and Martino da Fiesole (1423); and Doge Niccolò Marcello (1474), a fine specimen of the Lombardi style, by Alessandro Leopardi. At this altar stood Titian's St. Peter Martyr: an inferior copy occupies its place. Passing the equestrian statue of General Baglioni, killed in 1617, we reach a fine statue of St. Jerome, by Alessandro Vittoria, said to be a portrait of Titian. On the l. of the principal door is the *monument of Doge Giovanni Mocenigo (1485), a fine work of Tullio Lombardo. Over the great portal, N., Doge Alvise Mocenigo (1577) and his wife, S., Doge Giovanni Bembo (1618). In the Campo, S.W. of the Church, stands the

*STATUE of Bartolommeo Colleoni, the second equestrian statue raised in Italy after the revival of the artsthat of Gattamelata by Donatello being the first (see Padua). Andrea Verrocchio gave the design and model for this magnificent work, but, according to the story, he died of grief because he could not complete it, in consequence of the failure of the mould. It was cast in 1496 by Alessandro Leopardi, whose name can be traced in the inscription upon the girth beneath the horse's body: "Alexander Leopardus Fusitopus The handsome marble pedestal is supported and flanked by composite columns. Colleoni was one of the first to employ field-pieces in warfare, front was built by Domenico da Salò in 1540. 1st altar rt. *S. Barbara, SS. Dominic, Sebastian, John Baptist, and Luigi Gonzaga, with a Pietà above, one of the most celebrated works of Palma Vecchio. 2nd altar, Madonna, with Joachim and Anna, and the Birth of the Virgin, by Bart. Vivarini (1473); 3rd, a Pietà with St. Francis, by Palma Giovane. Rt. transept, Last Supper, by L. Bassano. In a room upstairs (Sacristan 25c.) is a Virgin and Child by Sassoferrato, and a smaller one by Pietro da Messina. Opposite the chief entrance is the Porta del Paradiso, a beautiful Gothic arch of the 14th cent.

A few yards S. is the Palazzo Grimani, and near it the Stampalia-Querini Institute, with a reading-room

and library.

S. M. Mater Domini (B. 4), founded in 1510, has a good front by Sansovino (1540). 1st altar rt., Statuette reliefs of SS. Andrew, Peter, and Paul. 2nd, *S. Cristina by the Lake of Bolsena, with beautiful angels holding her mill-stone, a fine work by Catena (1520). Further on, over a door, Finding of the Cross, by Tintoretto; opposite, Last Supper, School of Palma. To the l. of the entrance door, gilded wooden relief of the Virgin and Child.

*S. Maria dei Miracoli (B. 5), built between 1481 and 1489, has been well restored (1862-87). The Church was founded by Angelo Amadi, in honour of a miracle-working picture of the Virgin and Child with SS. James and Anthony, and was originally attached

to a Nunnery of S. Chiara.

The exterior, panelled all over with slabs of Greek and Carrara marble, exhibits a curious attempt to unite the Byzantine and Italian styles. The designs were carried into effect by Pietro Lombardo, and some portions are his own. Within, the ornaments of the raised presbytery, in the centre of which stands the high altar, have singular beauty, especially the arabesque reliefs on the columns and friezes. The elaborate coffered

wooden ceiling is painted with 50 heads of saints, by Pennacchi (1528). On the Choir-screen are statuettes of the Annunciation, and of SS. Francis and Clara, by Girolamo Campagna. There is a beautiful Tabernacle on each side of the Choir-arch, and a perforated altar-screen. On the altar, bronze Statuettes of SS. Peter and Anthony the Hermit. In the Sacristy, good small reliefs of the Virgin and Child and of the Resurrection; in the passage, fragment of a rough 16th cent, relief of the Last Supper. Close to the church is a very fine Venetian Gothic doorway, with a courtyard containing an interesting well-mouth.

*Sta. Maria della Salute (D. 5) was founded by decree of the senate in 1631, as a monument of thanksgiving after the cessation of the great pestilence, in which 60,000 of the inhabitants are said to have died. It is a domed octagonal Church, out of which opens a deep recess, forming the Choir, erected under the direction of Baldassare Longhena. The dome is supported on pillars, outside which runs a passage with eight recesses, six of which are chapels, the others being occupied by the entrance and the Choir. In the chapels on the rt. are paintings, by Luca Giordano, of the Presentation in the Temple, Assumption, and Nativity of the Virgin.

At the high altar is a marble group of the Madonna and an angel with a figure to represent the Pest fleeing in terror, in allusion to the foundation of the Church. The four columns of white mottled marble which support the arch were taken from the Roman amphitheatre at Pola. On the l. is a large bronze candelabrum, by Andrea da Brescia. On the ceiling behind the high altar are paintings by G. Salviati, and around them are heads of the Evangelists, and Doctors of the Church by Titian, who has painted himself as St. Matthew. (2nd medallion from the Sacristy, in a line with the doors.) The stalls are finely carved.

In the ante-room of the sacristy is a fine picture by Titian, *S. Mark on :

throne with SS. Cosma, Damiano, Roch, and Sebastian; an early work, painted while under the influence of Giorgione, and much restored. Opposite is a curious relief of the Deposition, attributed to A. Dentone. The roof is also painted by Titian, with the Death of Abel, Sacrifice of Isaac, and David and Goliath. Over the altar is the Virgin and Child with Angels, by Padovanino; to the rt. of it, Holy Family, School of Bellini; above it, Virgin and Child with Saints, School of Palma. On the rt. wall the *Marriage in Cana, by Tintoretto (1561)—a large, crowded picture, in which Christ is an insignificant figure at the distant end of the table; but the golden-haired Venetian women, filling the centre of the picture, are finely painted; beside it, Samson and Jonah, by Palma Giovane; below Jonah, St. Sebastian, by Basaiti; to the l. of the altar, a curious Ancona, the Virgin and Child, with SS. Cyprian and Benedict, and lunette of the Almighty with Angels, by Cristoforo da Parma (1495). Abraham and Melchisedec and the Triumph of David on the opposite wall are by Salviati, who also painted the three large pictures on the entrance wall. Below them, Girolamo da Treviso, S. Rocco, with SS. Jerome and Sebastian; Pennacchi, Virgin and Child; and four Heads of the Madonna, by Sassoferrato. An inner room contains four *altar frontals, one of which, wrought in tapestry with the Descent of the Holy Spirit, was designed by Titian.

In the Church, 3rd chapel 1., is the same subject by *Titian*, painted in his

74th year.

The conventual buildings have been converted into the Seminario Patriarcale, on the 1st floor of which is the Pinacoteca Manfredini (see below). In the Cloisters are fragments of sculpture, sepulchral and others, of artistical and historical interest, removed from desecrated Churches, including the fine sepulchral urn, brought from the Frari, of Doge F. Dandolo (14th cent.), with relief of the Death of the Virgin, and other subjects. In the Orstory is the tomb of Sansovino, N. Italia.

and over it a terra-cotta bust by A. Vittoria. Sansovino's remains, after having lain for 250 years in the Church of S. Geminiano, were removed here in 1820.

- 8. M. Zobenigo (D. 4) has curious plans of towns carved in stone panels on its front—Zara, Candia, Padun, Rome, Corfù, and Spalato. Above are naval battles. In the 1st chapel on the rt. is an old Byzantine Madonna, and in the Sacristy a good Holy Family of the School of Rubens.
- 8. Martino (C. 7) has over the N. door a Last Supper by Gir. da Santaccroce; and on the E. side an oblong font, with statuettes of SS. John Bapt. and Peter, and four angels below, by Tullio Lombardo. The ceiling is painted by Tiepolo, with clever effect of perspective.

San Moisè (C., D. 5), with a florid over-decorated front of 1688. A small lozenge slab in the floor six paces within the entrance marks the grave of John Law, originator of the South Sea scheme, who died here in 1729, and whose remains were transferred from S. Geminiano, by his descendant, Marshal Lauriston, governor of Venice in 1808.

San Pantaleone (C. 3) was built in 1668. On the roof is an enormous painting of the Glorification of the Saint, by A. Fumiani (1690), "on surfaces of linen nailed up," Cic. In the 2nd chapel on the rt. is S. Pantaleone healing a child, by P. Veronese: and in a chapel to the l. of the high altar, the Coronation of the Virgin, by G. and A. da Murano (1444), with numerous Saints, among which the Evangelists and Latin Doctors occupy the foreground (much repainted). The finely worked Gothic altar has a relief of the Entombment. E. of this is a closed chapel arranged in the form of the Holy House at Loreto, with a statue of the Virgin and Child.

La Pietà (C. 6) has in a gallery

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over the entrance the *Supper in the House of the Pharisee, one of the finest works of *Moretto*. On the ceiling, Victory of Faith, by *Tiepolo*.

San Pietro di Castello (C. 8), on an island which forms the extreme E. part of Venice, was the Cathedral from the earliest times of the Republic down to 1807. The campanile of Istrian marble (1474) is fine. The front was erected in 1594; the interior, by Grapiglia, between that period and 1621. Near the 2nd altar on the rt. is an ancient episcopal seat, said to have been that of St. Peter, at Antioch, and given by the Emp. Michael III. to Doge Tradonico, in the middle of the 9th cent. back of it is inscribed with Arabic characters, and seems to have been an Arabian or Moorish grave-stone. 3rd altar, Marco Basaiti, St. Peter enthroned with SS. Andrew, Magno, James, and Anthony "excellent," Cic. On the W. wall is St. George on horseback, by the same artist (1520), " lovely even in its injured condition," Cic. Behind the high altar is a bust of Lorenzo Giustiniani, first patriarch of Venice (1447), afterwards canonised, who is represented on the rt. as praying for the cessation of the pest, and on the 1. as distributing alms. The Vendramin chapel in the l. transept, richly adorned with statues, reliefs, and marbles, but not in good style, was designed by Longhena. Here is Luca Giordano's picture of the Madonna and Purgatory. In the chapel of Ognissanti, opening out of the l. aisle, is a mosaic of Paradise, by Zuccato (1575) after a design by Tintoretto.

*II Redentore (E. 4), on the island of Giudecca, an ex-voto built by the Republic after the staying of the plague of 1576, was begun by Palladio by in the following year, and is considered the finest of his ecclesiastical edifices. It has the advantage of a commanding situation upon the broad canal; the front exhibits columns and pilasters of the composite order, supporting a pediment over a doorway reached by a flight of steps, and

wings resting on Corinthian columns, "It has a fine, wide, single nave. The termination of the choir wants consequence, and the plain whitewashed wall, behind the semi-circular screen of columns, is absolutely disagreeable. The supports of the dome are good, and have no appearance of insufficiency." - Woods. 1st altar rt., Nativity, by F. Bassano; 3rd, Flagellation, by Tintoretto: 3rd 1., Deposition, by Palma Giovane ; 2nd, Resurrection, by F. Bassano; 1st, Ascension, by Tintoretto. In the sacristy, *Virgin with the Child asleep, and two angels, probably by Alvise Vivarini; Madonna between SS. John the Evangelist and Catharine, attributed to Bissolo; and another between SS. Jerome and Francis, by a pupil of Bellini. The high altar, an elaborate structure of marble, has bronze statues of St. Francis and St. Mark, by G. Campagna, who also executed the bronze crucifix.

The island of La Giudecca was originally called Spinalunga: it received its present name when the Jews obtained permission to settle on it.

San Rocco (C. 3), built to contain the relics of the patron Saint by Bartol. Bon in 1489, was rebuilt in 1725, on the original plan. The poor front was added 50 years later. On the rt. of the nave, Christ healing the sick : above it, St. Roch in a landscapeboth by Tintoretto. On the L. Money changers in the Temple, by an inferior painter; above it, *SS. Martin and Christopher, with St. Roch and peasants at the side, by Pordenone. At the end of the rt. aisle, * Titian, Our Lord dragged to execution, a very early picture, much injured. Under the pulpit, a marble relief in imitation. The high altar was designed by Bartol. Bon. The statue of S. Rocco is by Bon, those of SS. Sebastian and Pantaleone by Moschino. Left of the chief door is a fresco of S. Rocco before the Pope, by Tintoretto.

Close by is the

*Scuola di San Rocco (9 to 4, 1 fr.

The ticket includes admission to the adjoining church if closed. Scuola was begun in 1517, and completed by Scarpagnino (1550). principal *front is by the latter. fraternity, in 1560, became the patrons of Tintoretto, who continued to paint here during 18 years.† The lower Sala is a large hall, the roof supported by slender stone Corinthian columns, and the walls covered with his paintings, including the Annunciation, Massacre of the Innocents, Adoration of the Magi, Flight into Egypt, S.M. Magdalene, St. Mary of Egypt, Circumcision, and Assumption. The statue of S. Rocco, on the altar, is by Campagna. On the staircase, Visitation, by Tintoretto; *Annunciation, by Titian. Passing through an arch of white marble, adorned with reliefs, we enter the upper Sala, filled with paintings by Tintoretto; *Miracle of the Loaves and Fishes, *Last Supper, *Resurrection, Raising of Lazarus, Christ on the Mount of Olives, the Birth, Baptism, and Ascension of Christ, Temptation by the Devil, and Pool of Bethesda. At the altar, S. Rocco in glory, by Tintoretto; at the side, SS. John the Baptist and Sebastian, by G. Campagna. Round this hall are carvings in wood, by Francesco Pianta, and Michel Angelo, a Florentine. The ceiling in compartments, all by Tintoretto, contain subjects from the Old Testament, with works in chiaroscuro at the corners. Over the doorway is a *portrait of Tintoretto, painted by himself at 66 years of age. In the Cancelleria is an Ecce Homo, an early picture by Titian. In the Sala dell' Albergo, so called because the fraternity received their guests here, is a *Crucifixion, considered as the masterpiece of Tintoretto (1565), showing great powers of invention and composition. The other subjects in this room are Christ before Pilate, Mount Calvary, and the

Crowning with Thorns. On the ceiling, St. Roch in Glory, by Tintoretto. The wood panelling here is very fine. The confraternita of San Rocco consists of 300 members, and was founded in 1415. The Union became a very powerful body, to which the wealthiest citizens belonged, and it acquired a separate administration and jurisdiction. It was abolished under the French rule, but revived in 1806, and still exists.

*San Salvatore (C. 5) was commenced in 1506, and completed by Tullio Lombardo and Sansovino about 1534; the heavy front was added in 1663 by Sardi. Two previous Churches had been built upon this site, one of which dated from the 10th cent. The nave has a series of recesses, the farthest of which is longer than the others; each intersection is covered with a little dome, and each dome is crowned with a small The piers which separate lantern. these transepts are perforated in both directions with a small arch. lights are kept high, and the general effect is very good.

Beyond the 1st altar rt. is a monument of Andrea Dolfin and his wife, by Giulio del Moro (1602). The 2nd altar, and the statue of the Madonna and Child, are by Campagna. Then comes the splendid *monument with recumbent effigy of Doge Francesco Venier (1556) by Sansovino, executed in his 80th year, but exhibiting no mark of decaying powers. In niches are statues of Charity and Prudence, and in the lunette a Pieta. At the next altar, designed by Sansovino, is an Annunciation, by Titian, painted when he was nearly 90 years of age.

In the rt. transept, in the centre of a Corinthian portico flanked by tombs of cardinals, is the monument of Catharine Cornaro, Queen of Cyprus. She was buried in the Church of the Apostoli, and her remains were afterwards transferred hither. The relief represents her delivering up her crown to Doge Barbarigo. It was by showing her portrait to the young Lusigns.

[†] There are 52 fine paintings by him in all; many placed in such dark corners as scarcely to be discernible. "Most of the pictures, with the exception of those in the Sale dell' Albergo, are extremely carelessly and hastily painted."

that her uncle Andrea Corner, then in exile at Cyprus, excited first the passion of the prince. Lusignan was then Archbp, of Nicosia, and being - illegitimate, without pretensions to the throne: but the protection of the Soldan of Egypt, the support of the Republic, and the favour of Pope Pius V., a strange combination, enabled him to win the crown. Catharine was solemnly adopted as the daughter of the Republic, and given with a rich dowry to the archbishop, who had ascended the throne as King James Lusignan II., but died within two years of his marriage. A posthumous child was the fruit of this union, who, proclaimed as James III., died an infant in 1475; and the Republic, as the grandfather of the minor, claiming his inheritance, the daughter of Venice was forced to abdicate, her dear mother, the Republic, obtaining the sovereignty. This took place in 1489, and Catharine, abandoning her kingdom, retired to the castle at Asolo with the empty title of Queen, which she retained until her death, surrounded by a diminutive court, of which the celebrated Pietro Bembo, afterwards Cardinal, formed a part.

Over the high altar is the Transfiguration, by Titian, also a work of his declining years; behind this is a *Pala of embossed silver, executed in 1290, a very remarkable specimen of Venetian work. It is uncovered only at Christmas, Easter, Whitsuntide, and on the 6th Aug. (Transfiguration), the Dedication Feast of the Church. (At other times, fee of 10 fr.) It represents the Transfiguration, with eight Saints-the Virgin and Child with eight half-lengths above, and weighs

130 lbs. In the Chapel to the rt. of the Choir is a large Martyrdom of St. Theodore, by Bonifazio Veneziano. To the l. of the high altar is a very fine picture of the *Supper at Emmaus, by Catena or Benedetto Diana. The seated figure in black on the rt, is said to represent Giov. Bellini; that in red, standing, Doge Leonardo Loredan.

Augustine giving the rules of his Order, and St. Theodore, by Fr. Vecello; inside, Transfiguration and Resurrection. Below the Organ, a door frame by Sansovino (except the statuettes of SS. Jerome and Lawrence). In the l. transept are tombs of the Cornari, called Corner in their native city, and further W. the monuments of Doges Lorenzo and Girolamo Priuli, in black marble, with statues of their patron saints above. That of St. Jerome is by Tommaso Lombardo; the altar frame by Guglielmo Bergamasco (1550).

S. Maria degli Scalzi (B. 3), the Church of the Barefooted Friars, close to the Rly. Stat., built in 1680. Longhena was the architect, Sardi designed the front (1689), now restored, and Pozzo the internal decorations. The walls are veneered with Italian marbles, and the altars overladen with ornament in the taste of the period. In the ceiling of the 1st altar l., *Angels with instruments of the Passion, by Tiepolo, admirably foreshortened. Behind the high altar, Virgin and Child, School of Giovanni Bellini, on wood, much eaten.

Lodovico Manin (1802), the last of the Doges, is buried in front of the 2nd altar 1. The inscription, ÆTER-NITATI SUÆ MANINI CINERES, is singularly affecting. Manin, a weak and honest man, was unequal to the exigencies of the times, and when required to take the oath of allegiance to the Austrian Emperor he dropped senseless upon the ground, so poignantly did he feel his country's misfortunes.

*San Sebastiano (D. 2, 3) was built by F. Castiglione of Cremona (1506), except the front, which is attributed to Sansovino (1548). It is the burialplace of Paolo Veronese. For the inscription to his memory might be substituted the well-known epitaph of Wren, for the Church contains some of the best productions in his first manner. On the ceiling, Esther before On the doors of the Organ, St. Ahasuerus, her Coronation, and the

Triumph of Mordecai over Haman. 1st altar rt., St. Nicholas, painted by Titian in his 86th year; 2nd, a small Virgin and Child with S. Colomba and a portrait of Fra Michele Spaventi, the rpainter's Confessor, by P. Veronese; 3rd, a fine group of the Madonna, Child, and St. John, by Tommaso Lombardo; 4th, Crucifixion, by P. Veronese, and figures of St. Anne and St. Joseph, by A. Vittoria. The *large monument to Bishop Prodocataro is by Sansovino (1556). High altar, Virgin and Child, with SS. Catharine, John Bapt., Sebastian, Francis, and Peter; on the rt. Martyrdom of S. Sebastian; on the l. that of *SS. Marcus and Marcellinus, all by P. Veronese. 4th l., fine bust of a Grimani, and small figures of SS. Mark and Anthony the Abbot, by A. Vittoria. On the doors of the organ, Purification, with Nativity below; inside, Raising of Lazarus, by P. Veronese; below on the rt., bust of the Painter, by Bozzetti, with a most inflated inscription; and on the pavement in front of it, a sepulchral slab covering his grave, upon which is inscribed the day of his death (May 14, 1588). The roof of the Sacristy has fine frescoes of the Coronation of the Virgin, and the Four Evangelists. The Baptism in the Jordan, at the 3rd altar on the l., is also by P. Veronese.

San Silvestro (C. 4) has at the 1st altar 1., a picture by G. Santacroce, Thomas Becket, with SS. Matthew, John Baptist, Francis, and Theodore; opposite is the Baptism of Christ, the lower part by Tintoretto.

San Simone Grande, E. of the iron bridge (B. 3), dates from the 10th cent. At the end of the l, aisle is a fine recumbent marble *figure of the patron saint by Marco Romano (1327). Above it, Trinity, by Catena, finely coloured.

Santo Stefano (C. 4) a handsome Gothic Church, with a leaning Tower of brick, was built by the Augustinian friars in 1294-1320, and has been restored. The fine *portal is attributed

to the Massegne. The interior consists of a nave and aisles, with a fine wooden roof, six good pointed arches on either side, and boldly carved capitals-which, as well as the billet hood-moulding over the arches, are in blue and gold. To the l. of the door is the tomb of *Jacopo Suriano, a physician of the 16th cent. In the centre, near the W. end, is the slab-tomb in bronze relief of Doge Fr. Morosini, surnamed Peloponesiaco (1694). 3rd altar 1, SS. Paul and Jerome, by P. Lombardo. Beside the high altar are statues of the Apostles and Augustinian Saints; 1., Niccolò Tolentino, Giov. da San Facundo; rt., Imbania, Simpliciano; with reliefs of the Evangelists and medallions of SS. Augustine and Stephen, by Vittore Camelio (1475). Two handsome bronze candelabra of 1577, and beautifully carved Stalls, by Marco Veneziano (1488). The statues of Augustine and his mother Monica are in bronzed wood. Near the Sacristy door, bronze relief of the Virgin and Child with two Saints by Jacopo Suriani. In the Sacristy, Virgin and Child, with SS. Joseph, Mary Magdalene, and Catharine, School of Palma; marble statuettes of SS. John Bapt, and Anthony of Padua, by Pietro Lombardo; SS. Nicholas and Laurence on gold ground, by Bart. Vivarini.

The red flagstaff in the Campo commemorates the birthplace and burial of Francesco Morosini, and the union of Venetia to the kingdom of Italy. The adjoining *CLOISTER was erected in 1532. On its E. wall is the sarcophagus of Doge Andrea Contarini (1382). It was during his reign that the Venetians recovered their supremacy over the Genoese by the victory of Chioggia (1380). In the cloister are some scanty remains of frescoes by Pordenone, as to which the story runs that he was armed as he worked, for fear of being attacked by Titian. Over a doorway leading N. from the Cloister (looking back) is a coloured relief of St. Augustine with attendant friars of his Order; and in the adjacent Campo S. Angelo is a sitting marble Statue of the engineer, PIETRO PALEOCAPA (1788-1869).

Spirito Santo (D. 4).—3rd altar rt., Christ between SS. Jerome and Secundus, finely coloured, by Buonconsiglio.

I Tolentini (C. 3) "is perhaps one of the best works of Scamozzi. The front is a handsome portico of six Corinthian columns. The nave has three chapels on each side the transept, and a dome at the intersection; the choir is somewhat narrower than the nave."—Woods. The front was, however, altered by Andrea Tirali, by whom the building was completed after the death of Scamozzi. In the first chapel on the rt., Padoranino, Two scenes from the life of S. Andrea Avellino. 3rd chapel, Herodias and the Feast of Herod, by Bonifazio Ven.

SS. Gervasio e Protasio (D. 3), corrupted into San Trovaso, is a Palladian building of 1583. In the Chapel of the I, transept is a sculptured altarpiece, probably by Sansovino (1540). At an altar in the rt. transept, *three reliefs of singing angels by Donatello. On the wall close by, Virgin and Child, School of Bellini. The Crucifixion in the chapel rt. of the high altar is by Domenico Tintoretto; on the wall l. of it, a good half-length of Christ bound, School of Palma. To the l. of the high altar, Temptation of St. Anthony, by *Tintoretto*, where is also a good S. Crisogono on horseback, of the Florentine School. In the 1. transept, Last Supper and Washing of the Feet of the Apostles, both by Jacopo Tintoretto.

8. Vitale (D. 4) has a fine painting behind the altar by *Carpaccio—the Saint in armour on horseback, with his mother Valeria, his sons Gervasius and Protasius, SS. George, John Bapt., and others (1514).

San Zaccaria (C. 6), in a remarkable transition style from Gothic to Renaissance (1456-1515), by Martino

Lombardo. The W. front is somewhat later. The *Statue of St. Zacharias over the entrance is by A. Vittoria. The handsome interior is Gothic in the choir, and semi-Byzan-tine in the nave. The aisle is con-tinued round the great altar in the form of a five-sided tribune, with circular arches below and pointed ones above. A fine picture of the Virgin and Child, with SS. Peter, Catharine, Lucia, and Jerome, by *Giovanni Bellini (1505), stands in the large chapel on the S. side. It was taken to Paris in 1797, transferred from panel to canvas, and badly restored, especially in the upper part of the Virgin and Child: it was returned in 1815. In the same chapel, formerly used by the nuns as a choir, is the Birth of St. John the Baptist, by Tinloretto, At the end of the rt. aisle is the chapel of S. Tarasio, usually closed. Here are several remarkable wood carvings and *paintings, valuable specimens of 15th-cent. Venetian art. The three Anconas in compartments were painted by Giovanni and Antonio da Murano (1443); the carvings are by Lodovico dal Friuli. Steps lead hence down to a small Crypt, the only remaining portion of an earlier Church built in 827, and destroyed by fire in 1105. It is open for a short Service on Friday at 9. Here were interred eight Doges who lived between the above dates. The tomb of Marco Sanudo (1505) is by Leopardi. On the semi-dome are some much damaged frescoes of 1442. Behind the high altar is a small and badly-lighted Circumcision (School of Bellini), of which there are replicas or old copies in numerous galleries. On the rt. of the door leading into the sacristy is the *monument of Aless. Vittoria (1608), designed and partly executed by himself. 2nd altar I., Virgin and Child, with SS. Mark, Silvester, Anna, Joachim, and a bishop. School of Palma Vecchio. The statuettes of the Baptist and Zachariah on the Holy water basins rt. and 1. are by Vittoria. In the square in front of this Church Doge Pietro Tradenico was murdered in 864.

SCUOLE.

These semi-religious confraternities, of which there were five, were associations composed principally of laymen, but acting by authority of the Church. They effected most of the objects for which our modern benevolent and charitable institutions are founded, and became very opulent by the private contributions, gifts, and legacies which were bestowed upon them. The buildings in which they assembled are remarkable monuments of the People of ancient Venice, for the foundations were in the strictest sense voluntary and private.

The most interesting are the Scuola di San Rooco (p. 306), the Scuola di S. Marco (p. 302); the Scuola di S. Giorgio degli Schiavoni (p. 299). The Scuola di S. Giovanni Evangelista, N. of the Frari (C. 3), erected in 1481, has a handsome Renaissance gateway, and a fine staircase and hall. In the Court-yard is an interesting relief of St. John blessing the Confraternity. The Scuola dell' Angelo Custode, S. of the Apostoli (B. 5), now the German Protestant Church, has a painting attributed to Titian.

MUSEUMS AND PICTURE GALLERIES.

**ACCADEMIA DELLE BELLE ARTI (D. 4), in the ancient Scuola di S. Maria della Carità. (Adm. 10 till 3, 1 fr.; on Sun., 10 to 2, free. Catalogue, badly composed and untrustworthy, 1 fr.)

The greater part of the original building, designed by *Palladio* in 1552, was burnt down in 1630. On the suppression of the Convent, to which the Scuola was attached, the buildings were for some time occupied as barracks; but in 1807, Napoleon having decreed the formation of an Academy of Fine Arts, they were arranged for that purpose.

The front, in Istrian marble, was designed by Giorgio Massari. In the old Cloister are some fragments of frescoes by Paolo Veronese. The Pina-

coteca is on the 1st floor. A small Vestibule to the left of the large Hall contains a group of Chiron, a statue of Adonis, and a bust of Titian, all by Rinaldo of Rome. In a Room opening out of it is a group of Dædalus and Icarus, by Canova.

Several of the rooms contain objects worthy of notice, besides their pictures. Sala I. (delle Antiche Pitture).—
The roof is an elaborate specimen of painted and gilt wood-carving of the Renaissance.

The Pinacoteca Contarini (Room II., III.), is a collection of more than 270 pictures formed by the late Count Girolamo Contarini, who bequeathed them (1843) to the Academy.

In a neighbouring corridor (Sala IV.), are sculptures in wood, chiefly ebony and walnut, executed by *Brustoloni* about 1750, for the patrician Pietro Venier, &c.

Sala VII.—The painting on the ceiling, of St. Helena discovering the Cross, is by *Tiepolo*. The original model of Canova's group of Hercules and Lycas is here.

In Sala XI. is a small collection of framed *Drawings by Leonardo da Vinci and others. Those attributed to Raffael, with the exception of two Studies from Leonardo's Battle of Anghiara, are probably by Pinturicchio. Here also are some reliefs in bronze by Riccio, of Padua, and a vase of red porphyry, containing the right hand of Canova, with his chisel above.

Sala XIII. (dell' Assunta).—The Prodigal Son, and Cardinal Virtues, on the ceiling, by J. Tintoretto, formed the vault of the Hall of the Inquisitors of State in the Ducal Palace.

Sala XIV. (over the Entrance).—
The fine gilt and carved roof of this hall, which was the principal room in the convent, is supposed to have been executed by Fra Cherubino Ottali, in the 15th cent. The painting of St. Nicholas, Bishop of Mira, in the centre, is by P. Veronese; the four Prophets by D. Compagnola; the Prodigal Son, and the figures of Faith, Truth, and Justice, by Jucopo Timtoretto. Round the cornice are portraits of the most celebrated artists.

the Venetian school, by pupils of the Academy (1849-55).

The following List of Pictures is arranged in alphabetical order of Painters' Names:-

Andrea da Murano: SS. Vincent, Roch, Sebastian, and Peter Martyr-

gold ground.

Antonello da Messina: Ecce Homo. -The Madonna addolorata.-The Virgin reading: signed, but it "may have been done by Basaiti."-C. and

Bassano (Jacopo): Flight into

Egypt.

Bassano (Leandro): *Raising of Lazarus.-Adoration of the Shep-

herds.

Bellini (Gentile): *Finding of the Cross; the Recovery, by Andrea Vendramin, of a piece of the true Cross dropped into the Canal near San Lorenzo. This is a very interesting picture, because of its numerous portraits and variety of costume (1500). Among other portraits is that of Catarina Cornaro, Queen of Cyprus, a portly dame in black, on the l., wearing a crown; on the rt. is the painter with his family .- S. Lorenzo Giustiniani (1465).-*Procession and miraculous Cure in the Piazza San Marco; very interesting, as showing the front of the Church in 1496, and exhibiting the costume of the period in many animated figures. It bears the author's name, "GENTILIS BELLINI VENETI EQUITIS, CRUCIS AMORE INCENSUS, OPUS 1496."-Veneration of a relic.

Bellini (Giov.): *Virgin and Child, with SS. Paul and George.-Series of small allegorical paintings, originally encased in a piece of furniture. *Virgin and Child in a landscape.-*Virgin and Child (1487), with two trees, repainted .- *Virgin and Child, with SS. Mary Magd. and Catharine. -*Virgin and Child, with SS. Francis, John Bapt., Job, Dominic, Sebastian, and Louis. Below are three angels playing on musical instruments. "It illustrates the culminating point of his career."-C. and C.

Bellini (Jacope): Virgin and Child. sentation (1510), "in Bellini's maune

Bellini (School of): Head of Christ. Berchem: Shepherdess.

Bissolo: Virgin and Child, with SS. John Bapt., Rosa, Job, and James .-Pietà, with two Angels.-Virgin and Child .- * Christ exchanging St. Catharine of Siena's crown of thorns for a crown of gold, in presence of SS. Paul, Philip, Peter, Mary Magd., and Raffael with Tobias.

Boccaccino da Cremona: *Madonna and Child, with SS. Peter, John Baptist, Catharine, and Rosa .- *Virgin and Child, with SS. Catharine, Rosalia, Peter, and John Bapt. On the L, Flight into Egypt; rt., Procession of

the Kings.

Bonifazio Veneziano: SS. Bernard and Sebastian.-Woman taken in Adultery .- Holy Family, with SS. Jerome, Catharine, and a Girl holding a book. -St. Mark .- SS. Francis and Paul .-SS. Anthony the Hermit and Mark .--Adoration of the Magi.—SS. Philip and Sylvester. - Christ and the Apostles.-Virgin and Child in glory, with SS. Francis, Andrew, Chiara, Peter, and other Saints below-imitating Titian.

Bonifazio Veronese: *Judgment of Solomon-"fine in feeling and rich in colour."-K .- Massacre of the Innocents, "treated with much dramatic power."—K.—*Dives and Lazarus; very rich in colour. The young woman playing the guitar is especially admirable; adelightful and touching picture; "a most important production."-Cic. -*Adoration of the Magi, with a fine landscape background. - Christ enthroned, with SS. Dominic, Anna, Mark, and others (1530).

Buonconsiglio: *Three Saints—Be-

nedict, Thecla, and Cosma.

Busati: St. Mark, with SS. Andrew and Francis.

Canaletto: View of the Scuola di San Marco.-Court of a Venetian palace (1765).

Carlo Caliari: *Coronation of the

Virgin.

Carotto: Virgin and Child-the

Madonna sewing a shirt. Carpaccio: SS. Anna and Josephin with Ursula and King Louis .- Pre

-Cic.—Crucifixion of Martyrs on Mount Ararat (1515).—*Dream of St. Ursula, signed and dated 1475.

A series of large pictures by the same artist (1490-1515), represent the history of St. Ursula and the 11,000 Virgins, formerly in the Scuola of the saint at Venice. St. Ursula had a companion, named Undecima. The original Legend of their deeds commences Ursula et Undecima, Virgines -which became corrupted into Ur-"The sula and her 11,000 Virgins. traveller should examine carefully all the pictures by Vittore Carpaccio and Gentile Bellini, which represent scenes in ancient Venice; they are full of interesting architecture and costume."-Ruskin.—*Cure of a lunatic by the Patriarch of Grado, a miracle performed by means of the relics of the Cross, with a view of the old wooden Ponte di Rialto, as it stood at the end of the 15th cent.

Catena: St. Augustine and St. Jerome.

Cima da Conegliano: *Virgin and Child, with SS. Catharine, George, Nicholas, Anthony the Hermit, Sebastian, and Lucia.—*Christ, with SS. Thomas and Magnus.—Entombment. -Virgin and Child, with SS. John Bapt. and Paul. - Tobias and the Archangel, with SS. John Bapt. and Nicholas.

Claude Lorrain: Landscape.

Cordegliaghi: Virgin and Child, with SS. Catharine and John Bapt.

Crivelli: SS. Augustine and Jerome.

Diana: Virgin and Child, with SS. John Bapt. and Jerome.—*Virgin and Child, with SS. Benedict, Giustina, and Mary Magdalene: "one of his most characteristic pieces."—C. and C.

Flemish School: Portrait.

Fut: Poultry.

Garofalo: Virgin and Child, with SS. John Bapt., Augustine, Peter, and Paul (1518).

Gentile da Fabriano: Virgin and Child, "heavily over-painted, and doubtful."-K.

an old Lady.

buted to Paris Bordone): *St. Mark staying miraculously the Tempest.

The subject of this picture is a story very characteristic of the superstitious age in which it was believed, and often referred to in the works of art at Venice. "In the year 1341 an inundation of many days' continuance had raised the water three cubits higher than it had ever before been seen in Venice; and during a stormy night, while the flood appeared to be still increasing, a poor old fisherman sought what refuge he could find by mooring his crazy bark close to the Riva di San Marco. The storm was yet raging, when a person approached and offered him a good fare if he would but ferry him over to San Giorgio Maggiore. As the stranger promised to guard him from harm, he at last consented. The passenger landed, returned with a companion, and ordered him to row to San Niccolò di Lido. The astonished fisherman again refused, till he was prevailed upon by a further assurance of safety and excellent pay. At San Niccold they picked up a third person, and then instructed the boatman to proceed to the Two Castles at Lido. Scarcely had they gained the strait, when they saw a galley rather flying than sailing along the Adriatic, manned with devils, who seemed hurrying, with fierce and threatening gestures, to sink Venice in the deep. The sea, which had hitherto been furiously agitated, in a moment became unruffled, and the strangers, crossing themselves, conjured the fiends to depart. At their word the demoniacal galley vanished, and the three passengers were quietly landed at the spots at which each respectively had been taken up. The boatman, it seems, was not quite easy about his fare, and, before parting, he implied pretty clearly that the sight of this miracle, after all, would be but but bad pay. 'You are right, my friend; said the first passenger; 'go to the Doge and the Procuratori, and assure them that, but for us three, Venice would have been drowned. I am St. Mark, m. Giorgione (now generally attriSt. Nicholas. Desire the magistrates to pay you; and add, that all this trouble has arisen from a schoolmaster at San Felice, who first bargained with the Devil for his soul, and then hanged himself in despair.' The fisherman, who seems to have had all his wits about him, answered that he might tell that story, but he much doubted whether he should be believed: upon which St. Mark pulled from his finger a gold ring, worth about five ducats, saying, 'Show them this ring, and bid them look for it in my Treasury, whence it will be found missing.' On the morrow the fisherman did as he was told. (See Paris Bordone, below). The ring was absent from its usual custody, and the fortunate boatman not only received his fare, but an annual pension. Moreover, a solemn procession and thanksgiving were appointed in gratitude to the three holy corpses which had rescued from such calamity the land affording them burial."—Ven. Hist.

Giovanni and Antonio da Murano: Coronation of the Virgin (1440), with Saints and Fathers, "signed Johannes and Antonius of Murano. Johannes is several times called Alamannus, and was doubtless a German: Antonius belonged to the family of Vivarini, afterwards famous as artists."-Cic. This picture is much disfigured by restoration, and Signor Morelli believes it to be a copy of that at S. Pantaleone, with a forged date. - Virgin and Child, with four Angels and four Latin Fathers (1446). "There is a German influence recognizable in this beautiful calm Virgin; the tender flesh-tints recall Gentile da Fabriano, who lived a long time in Venice."-Cic.

Girolamo da Santacroce: Adoration

of the Shepherds.

Hondekoeter: Poultry.

Lazzaro Sebastiani: Presentation of a relic to a Brotherhood.

Le Brun: Christ and the Magdalene.

Lorenzo Veneziano: *Ancona in 18 compartments, with the Annunciation in the centre, and numerous busts of Saints (1358). This painting was the Apocalypse.

given by the French Government, in 1815, to Venice, in exchange for the Last Supper, by P. Veronese, now in the Louvre-a most inadequate compensation for so great a loss.

Mansueti: Miracle of the Cross. Mansueti was a scholar of Carpaccio, and his works chiefly relate to the miracles supposed to have been wrought by means of the Cross.

Mantegna: *St. George (1465), a

beautiful little picture.

Marco Basaiti : St. James .- St. Anthony .- Pietà with two Angels .-*Mount of Olives, with SS. Francis, Louis, Mark, and Andrew (1510); "a lovely example of the religious school." -Ruskin.-*Call of the Sons of Zebedee (1510).

Marco Marziale: *Supper at Emmaus (1506). "Highly finished and very interesting; it displays a strong German element, derived from A. Dürer."—C. and C.

Martino da Udine: The Annunciation: two pictures of tranquil and noble beauty, by this rare master.

Memling: Crucifixion, with Saints

and Donors.

Metsu: *Woman asleep.

Mierevelt: Portrait of an Officer. Montagna (Bart.): Virgin and

Child, with SS. Sebastian and Jerome. Montagna (Benedetto): Coronation of the Virgin, with SS. Roch and Sebastian.

Moretto: SS. Peter and John Baptist.

Morone (G. B.): Two male Por-

Nieulandt: St. John Baptist preaching (1653).

Ostade (Isaac van): Winter land-

scape.

Padovanino: Descent of the Holy Ghost.-Virgin in glory.-Marriage

in Cana (1682).

Palma Vecchio: *St. Peter enthroned, with SS. Paul, Titian, Giustina, Mark, John Bapt., and Augusta. "None of his works was executed with more energy and force than this."-C. and C.

Palma Giovane: Angel signing the Blessed with a Cross.—Black Horse of

Paolo Veronese: *Christ in the House of Levi (1572), an immense picture, only second in size to the Marriage in Cana, in the Louvre, and formerly in the refectory at SS. Giovanni e Paolo--Virgin in glory, with St. Dominic distributing wreaths to the Pope and others .- *Čeres offering gifts to Venice.-Martyrdom of S. Giustina. - *Foundation of a Charitable Society, with the Virgin and Child above. - *Annunciation. - Sea Fight, with protecting Madonna and Saints in the clouds. - *Holy Family, with SS. Giustina, Francis, and Jerome.— *Scourging of S. Cristina.

Paolo Veronese (Sons of): Christ in the House of the Pharisee.

Paris Bordone: The *Fisherman presenting the Ring received from St. Mark to the Doge (see above, Giorgione). "We owe to Bordone the most beautifully painted ceremonial picture which exists."—Cic.

Pietro da Cortona: Daniel in the Lions' den.

Pietro Longhi: Small Paintings of Venetian Life in the 18th cent.

Polidoro Veneziano: Virgin and Child, with SS. Catharine, John Bapt., and a Servite donor.—Virgin and Children. with S. Lucia.

Pordenone: *S. Lorenzo Giustiniani, with SS. Augustine, Francis, Anthony of Padua, and John Bapt.—Virgin of Mount Carmel, with Simon Stock and the Ottoboni family.

Ribera: Martyrdom of St. Bartholo-

Rocco Marconi: *Deposition, with SS. Benedict and Scolastica; "finely conceived, and altogether far superior to any other work of the master."—K.—Christ with SS. Peter and John Bapt.

Ŝalviati: Baptism of Christ. Sassoferrato: S. Cecilia.

Schiavone: Circumcision.

Semitecolo: 14 Scenes from the life of Christ (1351), with the Coronation of the Virgin in the centre, by Stefano (1380).

Steen: Forger's family. - *Grace before dinner.

Tiepolo: St. Joseph and the Child, with SS. Anthony the Hermit, Anthony

of Padua, Peter of Alcantara, and Anna.

Tintoretto (Jac.): Portrait of Giov. Tiepolo, patriarch of Venice. -Portrait of Pietro Marcello.—St. Mark.—Two Senators.-Virgin and Child, with three Senators.—Resurrection, with three Senators.—Portrait of Doge Luigi Mocenigo. - *Venetian Slave delivered by St. Mark, a wonderful painting. All is motion, animation, and energy. "The artist tries for foreshortenings of the most difficult kind, and betrays, for instance, in the Saint floating head downwards, that all higher considerations are nothing to him, as long as he has the opportunity of displaying his mastery of external means. Rubens studied much from this picture."-Cic.-*Death of Abel, "one of the most wonderful works in the whole gallery; the Adam and Eve is hardly inferior, and both are more characteristic examples of the master, and in many respects better pictures, than the muchvaunted Miracle of St. Mark."—Ruskin.-Virgin and Child, with four Senators.—Virgin and Child, with SS. Cecilia, Marina, Theodore, Cosma, and Damiano.—Assumption.—Virgin and Child, with two Senators.—Portrait of Marco Grimani.-*Portrait of the Procurator A. Cappello.

Tintoretto (Dom.): Portrait of a

Procurator (1595).

Titian: Visitation; said to have been begun when he was only 14 years of age.—" The head of St. Joseph is a modern addition, the original having been cut out and stolen."-K.-*Entombment; his last work. He died of the pest whilst completing it in his 99th year (1576), and it was finished by Palma Giovane. We have thus almost juxtaposed the works of the great chief of the Venetian school at an interval of more than 80 years; a circumstance unique in the history of painting.—St. John in the Desert.— *Presentation of the Virgin in the Temple. This picture was in the old buildings of the suppressed Scuols della Carità. (A similar arrangement of the figures is to be seen in Carpaccio's picture, at the Brera Gallery

Milan.) "The real subject is nearly overlaid by the crowd of accessory motives, which are indeed represented astonishing freshness beauty," Cie. The Virgin is a pretty little round-cheeked girl, charmingly simple and free from consciousness. The old woman with the eggs in the foreground is a very powerful production .- Portrait of Antonio Cappello (1523),-St. John the Baptist in the Desert. "A noble head, perhaps somewhat nervously suffering with the expression of sorrow."—Cic. "A magnificent Italian brigand."-K .-Portrait of Priamo da Lezze.-*Portrait of Jacopo Soranzo (1514) .-- *As-SUMPTION OF THE VIRGIN, somewhat blackened by candles and incense; it was painted in 1516 for the high altar of the Frari, and was intended to be viewed from below. "In this picture Titian has employed the whole power of his palette, from its brightest and purest light to its richest and deepest tone. The composition divides itself into three compartments; the largest in the centre, where is the subject of it, the Assumption of the Virgin. Her action is grand and devout, her character maternal, the arrangement of her drapery such as to produce a full and fine form. It is a glorious work, its power of colour is immense-far beyond that even of any other picture of Titian."-Prof. Phillips, R.A.

"In the middle of his career, Titian made an effort to produce an altarpiece without compare. . . . The expression of the Virgin is one of the highest inspirations which art can boast; the last earthly bonds are burst, she breathes celestial happiness."—Ctc.

Unknown: Bridge at Paris. -* Fair at Impruneta-replica at Munich. Both from engravings by Jacques Callot.

Vandyck: Crucifixion.—Boy's por-

trait.—Sleeping boy.

Vecellio (Fr.): Repose on the Flight.

Child, with SS. Louis, Anthony of Padua, Anna, Joachim, Francis, and is included the valuable Raced Velde (W. van de): Sea-piece.

Bernardino (1480) .- SS. John Bapt., Sebastian, Anthony the Hermit, and Lawrence.

Vivarini (Bart.): Virgin and Child, with SS. Andrea, John Bapt., Dominic, and Peter (1464).-St. Mary Magdalene.-St. Barbara (1490).-St. Augustine.

Weyden (R. van der): Portrait. Zuccarelli: Holy Family in a land-

scape.

The Museo Civico (B. 4) is a miscellaneous collection of pictures, majolicas, gems, medals, and other works of Art, the nucleus of which was bequeathed to the city by Teodoro Correr in 1830. It is arranged in the Fondaco dei Turchi, a fine building of the 13th cent., which has been completely restored and fitted up to receive it. [Adm. daily 9 to 3, 1 fr., free on Sundays; Catalogue, very untrustworthy, 1 fr.] The arrangement is not yet complete, the pictures are badly placed without reference to schools or periods, and many of the most interesting and important are hung so high that they cannot be seen.

In the Court yard are some fragments of Greek, Roman, and early Italian sculptures, including a colossal statue of Marcus Agrippa, said to have been brought from the Pantheon; a Roman altar; some inscriptions and reliefs; the sarcophagus of Marino Falieri, with other tombs: and an interesting series of wellmouths (vere), resembling fonts (10th to 16th cent.). The Raccolta Miani (closed on free days) consists of ethno-graphical objects from South Africa.

In the PALAZZO CORRER, across the alley to the W., are: (1) Drawings and models by Canova: a mask of his face taken after death, and a collection of curious musical instruments. (2) Documents connected with the Revolution of 1848-9. (3) Various objects of natural philosophy and

On the 1st floor of the Museum

Cicogna. (Open daily, 10 to 3.) Higher up, on the staircase, is a curious relief of two Boys with a Greek inscription.

On the 2nd floor are the Works of Art, exhibited in 12 rooms.

I. and II. Engravings, wood-cuts, and drawings. Only two drawings (on one sheet) are by Raffael; all those which formed part of the socalled Raffael Sketch-book are by Pinturicchio. Large *Plan of Venice, cut in wood, by Jacopo dei Berberi (1500), with its original block.

IV. Bronzes, some of great beauty. Notice especially those of Valerio Belli (1470-1546). Byzantine lectern of brass (double eagle). Bronze candelabrum by Vittoria, put together from the remains of two which were damaged in the fire of 1867 at SS. Giovanni e Paolo. Bust of Jacopo Loredano (15th cent.).

V. Armour and arms. Fine view from the windows.

VI. Carvings in wood and ivory. Three little Wedding Chests, with reliefs and inlaid work of ivory, wood, and bone (14th cent.).

VII. Documents of great interest. Commissions given by the Republic to governors, officers, and admirals. Rules and regulations of guilds and corporations, and various diplomatic documents, autographs and miniatures.

VIII. A very fine collection of majolica and terra-cotta. 17 plates, blue on white ground, probably from Castel Durante near Urbino, designed by Timoteo Viti (Orpheus, Narcissus, Apollo, and Marsyas, &c.).

IX. Miniatures, gems, cameos. works of art in silver. On a carved wooden pedestal, under glass, is a very interesting 15th-cent. *nuptial cup of blue Murano glass with figures. Coins. Toilette fittings in agate and silver-gilt (17th cent.). In the centre, Flag of Bucintoro (see Arsenal). Opposite the window, the door of the Bucintoro, opened for the Doge, when he threw the ring into the Adriatic.

X. (opening back out of IX.) Ob-

toms of the Venetians from the 14th to the 18th cent.

XI. Small collection of coloured engravings, glass, crockery, and indifferent furniture, bequeathed by the widow of Conte G. B. Giustiniani in 1889.

XII. Porcelain from China and Japan, and a collection of ancient Muranese glass.

PAINTINGS. — Ansuino (of Forli): Portrait of a man in profile, with the initials A.F.P., and ascribed to this rare painter.

Bellini (Giov.): *Pietà. — Crucifixion, with the Virgin and St. John, here ascribed to Mantegna.—Transfiguration, also assigned to Man-

Brueghel (Peter the Younger): Adoration of the Magi, in a winter landscape.

Callot: Gipsies.

Carpaccio: Two Courtesans, with their Pets; "a feeble work" (K.).

Cosimo Tura: *Pietà.

Craesbecke: Brawling Peasants.

Giovanni da Udine: Virgin and Child (1498); "a timid imitation of Cima " (K.).

Girolamo da Santa Croce: Virgin and Child with two Saints.-Holy Family.

Longhi (Pietro): Portrait of a Lady. Artist painting a Masked Lady .-Various other scenes of Venetian 18thcent. life.

Palmezzano: Christ bearing the

Perugino (School of): Virgin and Child.

Swabian School: Christ bearing the

Unknown: Portraits of Doges Francesco Foscari and Giov. Mocenigo. The former is doubtfully assigned to Gentile Bellini.—Portrait of Fernando Avalos, Vicerov of Sicily.

Vivarini (Alvise): St. Anthony, "a striking figure" (K.).

PINACOTECA MANEREDINI (D. 5), & small collection of pictures deposited in the buildings of the Seminario jects illustrating the habits and cus- Patriarchale attached to S. M. delle Salute, to which establishment it was bequeathed in 1830 by its late owner. (Adm. 10 to 12, 50 c.) Here are two small pictures by Filippino Lippi-*Noli me tangere, and the Woman of Samaria; Adoration of the Magi, by B. Peruzzi; Deposition, and Virgin and Child, by Albertinelli; and *Daphne and Apollo, by Giorgione, an early work, very much repainted, but beautiful and genuine.

The Arsenal (C. 7) is reached by the Rio dell' Arsenale at the E. end of the Riva degli Schiavoni. (Armoury, daily, 9 to 3, on sending in a card; to visit the Docks, a letter must be addressed to the Secretary of the Admiral

in command.)

The Arsenal was founded in 1104, but attained its present dimensions, nearly 2 miles in circuit, between 1307 and 1320. Walls and towers, battlemented and crenellated, attributed to Andrea Pisano, surround it. the 16th cent, the number of workmen employed here exceeded 16,000; and as the safety of Venice depended on the arsenal, these arsenalotti had a special organisation and peculiar privileges, including the right of guarding all the important parts of the city, and of carrying the Doge during his first tour of the Piazza. The principal *Gateway, erected in 1460, as appears from an inscription upon the column on the l. side, is an adaptation of a Roman triumphal arch. An attic with a pediment was added in 1581, surmounted by a statue of S. Giustina, by Girolamo Campagna, in commemoration of the great battle of Lepanto, fought on the festival of that saint, 7th Oct., 1571. Beside this entrance are two colossal lions of Pentelic marble, brought by Morosini from Athens in 1687. That on the 1. stood at the entrance of the Piræus, which from this image was commonly called the Porto Leone. It is 10 ft. high, of very ancient workmanship. Engraven on this lion's shoulders and flanks are some Runic inscriptions, which were deciphered by the late

Hakon and Harold the Tall in 1040, (See Quart. Rev., vol. cxxxv. p. 167.) The head of the rt. lion is a restoration. Goethe refers to these lions in his poem beginning-

Stehen zwei alt griechische Loewen.

On the rt. are two more lions of remarkable form.

In the courtyard are some cannon of 1568, restored from Constantinople

in 1873.

The Armoury was in part dispersed by the French, and again by the Austrians in 1866; but it has been rearranged as a Museum, and contains some very interesting objects, many of which were brought from the Ducal Palace. On the ground floor is the Model-Room, containing some curious materials for the history of naval architecture. The collection was once exceedingly rich and important, but the revolutionists at the close of the last cent, destroyed a great portion. Towards the end of the room is a Model of the Bucintoro (as built in 1728), the vessel from which the Doge annually, on Ascension Day, espoused the Adriatic, and which, after having successively served as a gunboat and a prison, was burned in 1824. The ceremony of the espousal, which took place off the Lido entrance to the Laguna, and was intended as a continued assertion of the right of the republic to the dominion of the Adriatic, has been traced back to the time of Doge Pietro Orseolo in 998.—The model of the ring which was used for the purpose, and given by Pope Alexander III. to Doge Ziani in 1177, has been removed to the Treasury of St. Mark's. At the end, near the window, is a model showing the piles of which Venetian houses are built, and on the wall, by the door leading to the staircase, is a very curious plan of Venice, by Jacopo de Barberis, similar to that at the Museo Civico. Near the end of the room are two Greek lanterns, taken at Lepanto. On the 1st floor is the Collection of Arms AND ARMOUR. At the top of the Prof. Rafur of Copenhagen, as refer-ring to the conquest of the Piræus by Mortar, of cords bound round

leather, used by Zeno at the siege of Chioggia. Close to the window, the executioner's sword with which Marino Faliero was decapitated. On the l., the great standard of the Turkish admiral, taken in the battle of Lepanto, of red and vellow silk. On the l., half-way down the room, full suit of Henry IV. of France, given by him to the Republic in 1603 (the sword was stolen in 1797). Opposite, a *Monument raised by the republic to the High-Admiral Emo (1792), who commanded the expeditions against the pirates of Barbary in 1784, and bombarded Tunis with floating batteries. The reliefs from his tomb, representing naval subjects, were brought from the Servite Church, when it was pulled down. memorial, a rostral column surmounted by a bust, was made for the place where it now stands, and is interesting as being amongst the earliest works of Canova, executed at Rome in 1795. Further on, ancient artillery and fire-arms; a springal of iron, not cast, but composed of 11 pieces riveted together, and covered with exceedingly elegant arabesques, made by the son of Doge Pasquale Cicogna, who flourished in the first half of the 16th cent. Armour of Gattamelata, for man and horse, of fine Milanese workmanship of the 15th cent. In a case on the rt., at the end of the room, sword of Doge Sebastiano Ziani, (1172-1178). Cross-bows, of remarkable power.-Helmets and shields of the ancient Venetian soldiery, of strange forms.-Quivers filled with arrows, perhaps used by the Stradiotes and other semi-barbarian troops of the republic ;-instruments of murder and torture.—In the last case on the rt., a

species of spring pistol, in the shape of a key, with which it is said that Francesco Carrara, the tyrant of Padua, was accustomed to kill the objects of his suspicion, by inducing them to take hold of it, when a poisoned point pricked their fingers. Close to it, Sword given to Doge Cristoforo Moro by Pius II. in 1463.

The Arsenal contains two large and two smaller basins, nearly surrounded by dry docks, building slips, and workshops. The roofs are supported by ancient arches, lofty and massive, some circular, some pointed, standing upon huge cylindrical pillars, with angular leafy capitals. The columns are sculptured with numerous shields and inscriptions, some of which are in the ancient Venetian dialect. The rope-walk (Corderia della Tana) dates from 1579, having been erected by Doge N. da Ponte; it is 346 yards long, and is supported by 92 Doric pillars.

Long before the fall of Venice the Arsenal displayed all the decrepitude of the state. When the French entered Venice in 1797, they found 13 men-of-war and 7 frigates on the stocks. This enumeration seems respectable; but of these vessels, none of which were completed, two had been begun in 1752, two in 1740, two in 1732, and the remainder at subsequent periods. The establishment by the Austrian Government of naval stations at Trieste, and especially at Pola on the peninsula of Istria, tended to destroy its importance, but the annexation of Venice to Italy has revived it again, and at present the Arsenal employs about 2000 workmen, and ranks third in importance in the king-

THE GRAND CANAL.

This is the main thoroughfare of Venice, corresponding with the Corso or Central Promenade of other Italian cities. It is traversed by Steam Launches, which start every 12 or 15 min. from the Giardini Pubblici (D. 8), and reach S. Chiara (B. 2) in \$\frac{1}{2}\$ hr. (Fare 10 c. for any distance; 15 c. on Sun.). The Stations on the Riva are San Biagio (Arsenal), S. Zaccaria (Bridge of Sighs), and S. Marco.

The Steamboat Stations on the Canal are marked St. St.

The chief buildings of interest on either side are passed in the following succession:—

LEFT.

The Dogana di Mare, built by Benoni in 1667, is surmounted by a large gilted globe and a figure of Navigation, holding a sail, and turning with the wind.

Seminario (Galleria Manfredini), and Church of S. Maria della Salute, with the neighbouring desecrated

S. Gregorio, possessing a fine Gothic

choir (1342).

Palazzo Dario, in the style of the Lombardi; fine decorated front of 1450, incrusted with coloured marbles and bearing the inscription "Genio Urbis Johannes Darius." Pal. Venier (unfinished). Pal. Da Mula (15th cent.). Near it is the manufactory of glass and mosaics of the Venice and Murano Company.

Campo S. Vito (Vio): English

Church.

*P. Manzoni (15th cent.).

Campo della Carità.

RIGHT.

After passing the gardens of the Royal Palace and the Pavilion, in a classical style, built by Napoleon, now the Caffe del Giardino, is the Palazzo Giustiniani (Hotel Europa).

Palazzo Trèves (formerly Emo), of the 17th cent., containing a collection of pictures by modern artists, and two fine colossal *statues by Canova, of

Hector and Ajax (fee 1 fr.).

*Palazzo Contarini Fasan, with a narrow front restored in 1857; its beautiful windows and balconies are exquisite Gothic of the 14th cent. Close by is the Palazzo Ferro, also of the 14th cent., which, with the adjacent

Palazzo Fini (1688) is now the

Grand Hotel.

Palazzo Gritti (14th cent.). Campo S. M. Zobenigo.

*Palazzo Corner, built by Sansovino, in 1532, with a Doric, Ionic, and Composite front. It is now occupied by the Prefect of the province, and the interior was altered after a fire in 1817.

Pal. Barbaro (14th cent.).

*P. Cavalli, now the property of Baron Franchetti, with Gothic windows of the 15th cent.

Campo S. Vitale.

IRON BRIDGE.

An unsightly erection built in 1853.—5th St. St.

LEFT.

Here, with a quay in front, is the Accademia delle Belle Arti (open 10 to 3) and the brick Church of La Carità.

Palazzi Contarini degli Scrigni, the one Rustic, Ionic, and Corinthian by Scamuzzi (1609); the other Gothic of the 15th cent.

RIGHT.

Pal. Giustiniani Lolin, of the 17th cent., by Longhena. The Giustiniani family claim descent from the Emperor Justinian. In the 12th cent. the family was nearly extinct, but the Pope temporarily released from his yows the monk Nicholas, a member of the family, who married the

LEFT

Pal. degli Ambasciatori, 15th cent. Venetian Gothic, with two Statues in the front.

- *P. Rezzonico, Doric, Ionic, and Corinthian, by Longhena (1680), the upper floor by Massari (1740). Pope Clement XIII. was a member of this family. The palace now belongs to Mr. Browning, whose father, the poet, died here in 1889. Then follow two Giustiniani palaces in the Venetian style of the 15th cent.
- *P. Foscari, end of the 15th cent., attributed to Bartolommeo Bon, architect of the Doge's Palace.

The tragic history of Doge Francesco Foscari is well known. Through the intrigues of the Laredano party, his son Jacopo was three times banished and finally died in exile. On his own deposition in 1457, after ruling for 35 years, the old man retired to his palace, but fell dead on hearing the bell announcing the election of his successor. Here, in 1574, Henry III. of France was lodged; having served during the Austrian rule as barracks, it was purchased by the Municipality, and restored in 1867. It is now used as the Scuola Tecnica di Commercio, for young men destined for the Consular service and for mercantile pursuits. The three Palaces at this turn in the canal form a conspicuous group, and are a favourite subject with artists.

P. Bulbi, by Alres. Vittoria (1582)—Rustic, Ionic, and Composite. Behind it is seen the Campanile of the Frari. The temporary building for the public authorities, who distribute the prizes at the regattas on the Grand Canal, is always erected by the side of the Balbi Palace, as it commands a view of both reaches of the great canal, and Napoleon I. witnessed the regatta in 1807 from this palace.

Palazzo Grimani a San Tomà, a noble building of the 16th cent., probably by Sammicheli. 6th St. St. (for the Frari).

*P. Pisani a S. Polo, built at the beginning of the 15th cent.; Venetian Gothic, but the latest of its kind. In this; palace was Paolo Veronese's "Family of Darius," now in our National Gallery. The Pisani, though N. Italu.

RIGHT.

daughter of Doge Vitale Michael II., and subsequently returned to his convent.

P. Malipiero; in the style of the decline, 17th cent.

Cumpo S. Sumuele. Good Tower. The large *P. Grassi (1745), Rustic. Ionic, and Corinthian, restored by the late Viennese banker, Baron Sina.

P. Moro Lin, built in 1570, by Mazzoni.

*P. Contarini delle Figure in the style of the Lombardi (1504-46). The elevation has much fancy and elegance. Then follow three Palaces of the Mocenigo family (16th cent.). In the middle one Lord Byron lived in 1818. He wrote some of his poems here, and received his friend Thomas Moore as his guest. Byron's writing-desk is still preserved.

×

LEFT.

belonging to the second class of Venetian nobility, and strangers by origin, were amongst the most illustrious families of the republic. Vittorio Pisani, the great naval commander, died in 1380, just after his skill and valour had saved the republic from imminent peril.

P. Barbarigo della Terrazza; the front and entrance are in the Rio di S. Polo. Here Titian painted his last picture at the age of 99.

Canal of S. Polo.

Cà Capello belongs to Sir Henry Layard. It was formerly covered on the outside with frescoes by P. Veronese and Zelotti, and was probably built early in the 15th centy. Here is a small but choice Collection of Paintings, including a *Portrait of Sultan Mahomet, by Gentile Bellini, S. Ursula, by Carpaccio, St. Jerome, by Savoldo, a Virgin and Child with SS. Dominic and Francis, by Moretto, and a small Adoration of the Magi, by Bramantino.

*P. Grimani—early Renaissance—by one of the Lombardi.

*P. Bernardo, Pointed style, early 15th cent.

*P. Donato, Byzantino-Lombard of the 12th cent., a very interesting example of a rare period and style.

*Palazzo Tiepolo, now Papadopoli, 16th cent., with a Doric, Ionic, and Composite front.

RIGHT.

P. Garzoni. Pointed style, with modern alterations.

7th St. St.

*P. Corner - Spinelli, early 16th cent., in the style of the Lombardi.

P. Benzon (Mr. Malcolm). The Countess Benzon was the beautiful "Biondetta" of the Venetian song of the last century. About 1818 the salon of the countess was the rendezvous of the best Venetian and foreign society, and was visited by Byron, Moore, Canova, &c. This palace was the residence of the Empress Frederick of Prussia during her visit of a month to Venice in 1890.

Blumenthal's Bank.

P. Cavalli, Pointed style, 15th cent.

*P. Grimani, now used as Courts of Justice, from the designs of Sammicheli, who died before it was completed (1554). Its three Corinthian orders are exquisitely worked. It is one of the finest of the more modern palaces.

Sammicheli, who was employed to build it by Girolamo, father of Doge Marino Grimani, had great difficulties to contend with, in consequence of the irregular form of the site, of which the smallest side fronts the Grand Canal. The Grimani were originally Vicentine nobles, but after their removal to Venice they rose to high dignities in the state. Two doges were of this family—Antonio and Marino.

*Palazzo Farsetti, originally built by the Dandoli in the 12th cent., with additions of the 16th cent., now the Municipio.

P. Loredan, of the same style, also occupied by the Municipio. The royal arms sculptured in front are those of the King of Cyprus, who was lodged

LEFT.

The Fabbriche, a series of buildings. partly connected by arcades, were anciently employed as warehouses; the exchange being held in the piazza opposite the Church of San Giacomo, an irregular quadrangle now serving as a Vegetable Market. The whole place was the resort of the mercantile community; but if we seek to realize the locality of Shylock and Antonio, we must station ourselves in the double portico at the end of the piazza opposite to the Church, that being the spot where the Banco Giro was held, and where the merchants transacted the business of most weight and consequence.

In the night of the 10th of January, 1513, a fire broke out which destroyed all the Fubbriche Vecchie as well as their contents. The senate immediately decreed the reconstruction of the commercial buildings, and they were entrusted to Antonio Scarpagnino, whose designs were preferred to those of the celebrated Frate Glocondo. He was an artist of small reputation; and Vasari speaks most contemptuously of his productions. The Fubbriche are now principally converted into private houses. Many portions have been demolished; all are neglected and in decay; and the merchants no longer congregate here, but transact their business in their counting-houses.

RIGHT.

here by Cornaro Piscopia in 1363 and 1366.

P. Bembo, a fine building (1350-1389), on the site beyond stood the P. Dandolo, built by Doge Enrico-Dandolo, of which a small but rich Gothic edifice of the 13th cent. adjoining may have formed a part. 8th St. St. (S. Salvatore). Nearer the Rialto is the

Palazzo Manin, by Sansovino (1560), restored by Selva: with a Doric, Ionic, and Corinthian front. It belonged to the last Doge of Venice, and is now the National Bank.

The *Ponte di Rialto was begun in 1588, in the reign of Doge Pasquale Cicogna, Antonio da Ponte being the architect. His design was preferred to those by Palladio and Scamozzi; but the edifice is more remarkable for its solidity and originality than for its beauty. In the 12th cent. the two sides of the canal were united by a bridge of boats; but a wooden bridge was built in 1246, which was destroyed in the Conspiracy of Bajamonte Tiepolo (1310). After being rebuilt, it broke down in 1450, on the occasion of some festivities, and was then supplanted by one with booths, seen in Corpoccio's picture in the Academy. This, being considered unsafe, was replaced by the

present structure of Istrian marble. It was intended that the bridge should have been much more adorned than it is at present. The ornaments which it now exhibits are confined to the statues in the spandrels, of the Annunciation, and the patrons of Venice, St. Theodore and St. Mark.

The span of the arch is about 91 ft., and the height from the level of the water is $24\frac{1}{2}$ ft.; it rests on 12,000 elm piles, and the width of the footway is 72 ft. This width is divided longitudinally into three passages, and two

rows of shops. The number of shops on it is 24.

All the land on the rt. hand in passing up the canal forms the island of San Marco, that on the l. the island of the Riallo; and at this part of the canal, near the Rialto Bridge, on the l. hand, is the spot on which Venice as a city first existed. Even till the 16th cent., and perhaps later, Rivo alto was considered as the city in all legal documents, and distinguished as such from the State of Venice. After the population was extended into the other quarters, the Rialto continued to be the central point of trade and commerce.

LEFT.

The *Palazzo de' Camerlenghi, or Palace of the Treasurers, now the Tribunale d' Appello, was built by Guglielmo Bergamasco in 1525, and is irregular in figure, owing to its site, but its architecture is much to be admired.

Erberia (Vegetable Market).

Fabbriche Nuove di Rialto, built by Sansovino in 1555. The front is— Rustic, Doric and Ionic.

Fish Market, an unsightly modern iron building.

Palazzo Corner della Regina, now the Monte di Pietà, built by Rossi in 1724, and the vast Palazzo Pesaro, now Bevilacqua, built by Longhena, in 1679.

RIGHT.

Fondaco dei Tedeschi, built by Girolamo Tedesco, some time after 1505, when the older Fondaco was burnt down. Coupled arches and arched porticoes mark it as one of the diversified channels by which the Veneto-Gothic style passed into the classical style.

The Fondachi were connected with the ancient commercial prosperity of Venice. They were the factories of different nations, very similar in object to some still possessed by the Franks in the Levant, or by the Europeans at Canton, where the merchants of each language and race could dwell together under a domestic jurisdiction; where their business could be transacted and their goods safely housed. Some are converted into public offices, but generally speaking, they are falling into decay.

P. Valmarana, built in the 18th cent. and restored.

P. Michieli delle Colonne (Gradenigo), with ground-floor of 14th cent, remainder 17th cent.

P. Sagredo (formerly Morosini), of the 13th cent., with a staircase by

Andrea Tirali.

*Casa or Cà d' Oro, the most remarkable of the Palaces of the 15th cent. in Venice. It was restored in 1843, and has since passed through several hands. 9th St. St. (Madonna dell' Orto).

Palazzo Grimani, attributed to Sam-

micheli.

*Palazzo Vendramin Calergi, in the 16th cent. reckoned as the finest of the LEFT.

Church of S. Eustachio (1790), Venetian Stas.

The *Fondaco dei Turchi (10th St. St.), in the Byzantine style, dates from the 11th cent. It belonged to the House of Este, and was purchased by the Republic to form a factory for the Turkish merchants. It now forms the MUSEO CIVICO.

RIGHT

Venetian palaces, was built in 1481 at the expense of Andrea Loredan, by Pietro Lombardo. Here Richard

Wagner died in 1883.

The order is Corinthian; but columns are placed in mullions in the great arched windows which fill the front. The garden wing was added in the 16th cent. by Scamozzi. It contains some works of art, amongst which are the statues of Adam and Eve by Tullio Lombardo, removed from the Vendramin Mausoleum in San Giovanni e Paolo, and several interesting relics of the elder branch of the House of Bourbon (25 c. to porter, 1 fr. to servant).

Church of **8. Marcuola.** On the rt. of the S. door, facing the Canal, is an interesting early painting by *Titian*—the *Child Jesus, between SS. Andrew

and Catharine.

Here opens the Canareggio (described below).

10th St. St. (for S. Giobbe).

11th St. St. S. Geremia (1753). The dedication of so many Venetian Churches to Old Testament Saints and Prophets arises from the early intercourse of Venice with the East.

Scalzi (see Churches).

IRON BRIDGE, erected in 1858.

S. Simone Piccolo (1718).

The pretty and well-kept *Papado-poli Garden*, permission to see which must be obtained at the *Papadopoli Palace*, Grand Canal.

S. Chiara, 13th and last St. St. (for S. Andrea). In the latter Church (C. 2) is a painting of St. Jerome, attributed to Paolo Veronese.

Railway Station. 12th St. St.

The CANABEGGIO is the broad canal which strikes out of the Grand Canal to the N.W., a short distance E. of the Rly. Stat. The Church of S. Geremia stands in the W. angle, and adjoining it is the large

Palazzo Labia, with very fine *frescoes of Anthony and Cleopatra, &c., by Tiepolo, on the 1st floor (1 fr.). After passing under a bridge, the

Pal. Manfrini is seen on the 1. It

was formerly celebrated for its fine collection of pictures, which filled ten rooms. All the best have been sold. Some few remain for sale, and can be seen daily from 10 to 3 (50 c.). A little beyond, on the same side of the

canal, is the

Palazzo Savorgnan, the property of the ex-Duke of Modena. It has a pretty garden behind. On the opposite side of the canal is the Ghetto, or Jews' quarter, with lofty houses facing the canal, and an interesting old Synagogue. Farther on, the campanile of San Giobbe is seen on the l. An interesting Procession takes place on the Canareggio on St. John's Day, 24th June.

The most interesting Palaces, not upon the Grand Canal, are the

Palazzo Badoaro Partecipazio, in the Campo S. Giovanni Bragora, a fine specimen of Gothic (1310): but it has been restored, and the front painted barbarously in white and red squares, like a chess-board.

Palazzo Bernardo, half-way between S. Giacomo dell' Orio and San Polo (C. 4) has a fine Gothic front of the

14th cent.

*Palazzo Corner Mocenigo (Campo di San Polo), built by Sammicheli (1548), remarkable for its boldness of

elevation and grandeur.

*Palazzo Falier, near the SS. Apostoli, in the Arabo-Byzantine style of the 13th cent., has four handsome pointed windows behind a modern balcony. It was erected out of the ruins of the palace of Marino Faliero, the decapitated Doge, confiscated to the State after his execution in 1355.

Palazzo Giovanelli (B. 4), Gothic of the 15th cent., restored in 1847. The modern decoration of the apartments is very rich. The collection of ancient and modern paintings, not shown except by private introduction, contains a very beautiful *landscape with naked figures by Giorgione, formerly in the Manfrin Collection; an interesting picture by Bachiacca (Moses striking the Rock), formerly attributed to Albert Dürer; a Madonna with Saints,

by Paris Bordone; and a small St. Jerome, by Titian.

The Palazzo Grimani, in a narrow street near the Church of S. Maria Formosa, is attributed to Sammicheli. It contains a few ancient statues, reliefs, and inscriptions. In the court is a good torso in armour, of the time of the Antonines, restored as a colossal statue of Augustus. There is a Christ crowned with Thorns, by Palma Vecchio, in the chapel.

Palazzo Morosini, on the W. side of the Campo S. Stefano (D. 4), is of the 16th cent. Here was born F. Morosini, surnamed Peloponesiaco. On the opposite side are the P. Loredano, rebuilt in the 16th cent., and the vast P. Pisani, let out to artists and others, with a Furniture Magazine on the

ground floor.

Palazzo Sanudo, near the Church of S. Maria dei Miracoli, Gothic of the 14th cent., has a richly sculptured door and a picturesque courtyard, with an interesting old well.

*Palazzo Trevisan or Capello, at the Ponte di Canonica, behind St. Mark's, by G. Bergamasco (1530), richly incrusted with fine marbles, and marking the transition from the Gothic to the Italian. It was purchased by the notorious Bianca for her brother Vittore Capello, in 1577.

Palazzo Moro, in the Campo del Carmine (C. 3), is a modern building on the site of the supposed residence of Cristoforo Moro, the Othello of Shakspeare. Overlooking the Canal is the statue of a warrior of the 15th cent., probably by Rizzo, which the gondo-

liers called Otello.

Walking E. from S. Giovanni Crisostomo, and passing the Teatro Malibran, is reached the Ponte del Teatro, close to which an inscription marks the House of Marco Polo, the renowned traveller, who died here in 1323.

*Palazzo Ariani, or Cicogna, N. of S. Angelo Raffaele, now a School, has a row of six windows, surmounted with pierced quatrefoil panelling.

Tintoretto's house was close to the

bridge of the Campo dei Mori, a little S. of the Madonna dell' Orto; and Titian's at S. Cancino ai Birri, in the Campo Tiziano, No. 5182 (B. 6).

Giorgione lived in the Campo S. Sil-

vestro, opposite the Church.

Daniele Manin, the patriot of 1848, who is buried outside St. Mark's, lived in the Campo S. Paternian, where a monument by Luigi Borro was erected to him in 1875. From the left hand of the Statue a narrow passage leads to the Corte Contaring del Bovolo, where is a curious and beautiful early *Renaissance staircase in the form of a Turret, with seven spiral tiers.

THEATRES.

La Fenice (Phænix), the principal theatre (C. D. 4), was built in 1789, and improved after a fire in 1836. is open during the Carnival, and in the early months of winter, for operas and ballets. The booking-office for all the Theatres is No. 112, about the middle of the Procuratie Vecchie.

The Teatro Rossini (C. 4) was built in 1755. In summer, winter, and spring, a company, usually secondrate, performs operas at this theatre.

The Teatro Malibran (B. 5) is a large house, built in the 17th cent. It is open all the year round, except in Sept., operas and comedies.

The Teatro Goldoni (C. 5) is well worth a visit, for the sake of the characteristic performances in Venetian dialect of Goldoni's Comedies, &c., by Zago, Borisi, and other actors.

GARDENS.

The Giardino Pubblico (D. 8), occupying the triangular space at the E. extremity of Venice, was laid out by Napoleon in 1807, but has been extended and improved of late years. It is too far off to be popular. It is approached on the land side by the Via Garibaldi, one of the broadest streets in Venice, made by the French in di Malamocco, or

1810 by filling up a canal. The views from the gardens over the Lido and the Islands are fine, including the adjacent little island of St. Elena, formerly occupied by a large convent, with a fine Gothic cloister, now by a hideous iron-factory, with high chimney, &c.

The Giardinetto Reale is the small piece of ground lying between the Royal Palace and the Grand Canal.

EXCURSIONS.

SAN LAZZARO, the Catholic Armenian convent, on an island, 2 m. S.E. of the city, was founded in 1717 by the Abbot Mechitar. It is a model of neatness and good order. Here Lord Byron amused himself by studying the Armenian language; and he has borne full testimony to the merits of the worthy inmates. His autograph signature, in English and Armenian, is shown by the brothers who conduct strangers over the buildings. The excellent library of 30,000 volumes contains a great number of curious Oriental manuscripts; and the convent may be regarded as a centre of Armenian literature. They are enabled to print in 32 languages. Many important works, such as the translation of Eusebius, have been printed here, besides the greater portion of the liturgical and other religious books used by the community elsewhere. The sale of these works brings a small profit to the convent, and visitors are invited to buy. The Armenians are amongst the most respectable and opulent native merchants at Calcutta, and they contribute liberally to the support of this national institution. San Lazzaro is under the protection of Turkey, whose flag floated over it during the siege of 1849. Its priests, who have also a college in Venice, are Catholics, and are not of the orthodox Armenian They have little or nothing to sect. do with Armenia proper.

A little beyond San Lazzaro is a long sandy island, stretching across the Lagoon, and called the Littorale

Lido. From the Piazzetta, gondola | (25 min.) or Steamer in 15 min. every ½ hr. (in winter, every hr.). The N.E. entrance into the Lagoon is protected by the Forte S. Niccolò. and opposite to it is the Castello di S. Andrea, a work of great beauty and solidity, by Sammicheli (1554). The foundations of the fortress were not laid without great difficulty. Sammicheli was much censured, and it was rumoured that the edifice was insecure. Such an accusation might have cost the architect his head, but the Senate, as the story goes, deter-mined to prove the fortress. The 40 embrasures were mounted with the largest guns, double charged, and all were fired simultaneously; but not a stone was moved, and Sammicheli's detractors were dismissed with deserved contumely.

The shore of this Littorale, towards the Adriatic, constitutes the Lido, now associated with the name of Byron, as the spot where he used to take his rides, and where he intended to have been buried; but the weird look and feeling of solitude which formerly haunted the place have now disappeared. Large Restaurants have been erected in connection with the Bathing Establishment, and the place is thronged on summer evenings when the band plays. The bathing is ex-cellent. The ceremony of espousing the Adriatic was performed by the Doge at the Porto di Lido off the N.

extremity of this island.

SAN MICHELE AND MURANO.

Steamer every half-hour from the Fondamenta Nuove (B. 5) in 10 min. to Murano, calling at San Michele. Steamer also at 2 in winter and 3 in summer for (23 m.) Cavazucherina in 31 hrs., touching at Mazzorbo.

The Church of

San Michele, on an Island N. of Venice, was erected in 1478 by Moro, son of Martino Lombardo. It is built of Istrian marble, and has a rave and aisles. The inscription to Zanetti.—Venice, 1866.

the memory of the Greek monk Eusebius upon a tablet on the l. wall, in a beautiful arabesque frame (1502), was composed by Aldus Manutius. A small lozenge in the middle of the pavement close to the entrance marks the tomb of the statesman Fra Paolo Sarpi (1623). It formerly stood in the demolished Church of the Servites at Venice, and was removed here after its desecration in 1796; the friars, however, to please the clergy, effaced the inscription, which the authorities have obliged them to restore. On the l. is the *Cappella Emiliana, a beautiful six-sided structure covered by a dome supported by fluted columns, designed by Guglielmo Bergamasco (1530). It opens from the vestibule, and has three doors alternating with three altars, which have good reliefs by Bergamasco (Annunciation, Nativity, and Adoration of the Magi).

This Church formed part of a large Camaldolese Convent, which existed from 1210 until its suppression in 1810; it has now been transferred to the Capuchins, and the grounds of the monastery converted into the great public Cemetery. In the old Protestant burying-place, no longer used, lies James, the novelist, who died when Consul-General here in 1860. In the New Prot. Cemetery is the grave of Robert, the celebrated French painter. Frate Mauro, the celebrated cosmographer of the 15th cent., was a member of this community, and here he composed his Mappa-mondo; and in our own times the enlightened Cardinal Zurla, historian of the Venetian Navigators, and Pope Gregory XVI., as Padre Mauro Cappellari. There are two handsome cloisters, and a garden, now incorporated with the Cemetery.

MURANO. † This island (pop. 5000, formerly 30,000) lies 11 m. N. of the city. The glass manufactures of Murano were the most renowned in Europe, not only during the middle

ages, but even till the beginning of the present century. Mirrors, flasks, drinking-cups, and an infinite variety of small articles were made here. At present the industry employs about 2500 hands, beads for the Eastern market and coloured glass constituting the most important of the articles manufactured. The principal manufactory, known as the Venice and Murano Co. (formerly Salviati), belongs to an English company (Office, Campo San Vio, on the Grand Canal). A large manufactory of common glass has been established on the island in the ancient church and convent of Sta. Chiara.

The Church of S. Pietro Martire, a simple Renaissance building (1509), contains some good paintings, mostly brought from the neighbouring Augus-tinian nunnery of S. Maria degli Angeli. Over the 2nd altar, Virgin and Child, with Jeremiah and St. Jerome, by Fr. da Santacroce (1507), restored. Beyond the 2nd, *Madonna and Angels, with SS. Mark and Augustine, presenting the donor, Doge Agostino Barbarigo, by Giov. Bellini (1488). Beyond the 3rd, St. Jerome in the desert, by P. Veronese. In a chapel to the rt. of the high altar, tomb of 1666, with two reliefs, on the l. wall. Painting of the Virgin and Child, with SS. John Bapt., Augustine, Ambrose, and George, attributed to Bart. Vivarini. On the l. of the Chancel is an altar in the Lombardi style, with a good relief of Above the Sacristy door, Baptism of Christ, by Jacopo Tintoretto. In the Sacristy are woodcarvings of the life of John the Baptist, with busts of Roman emperors and philosophers. Left aisle, Assumption, with SS. Peter, James, Mark, Francis, Louis, Anthony the Hermit. Augustine, and John Bapt., by Marco Basaiti. 3rd l., Virgin and Child, with SS. Lawrence, Ursula, and a kneeling Senator, by Paris Bordone. To the L of it, two Angels, School of the Vivarini.

Crossing a bridge, and turning to the left, we reach

S. Maria degli Angeli, a large church, rebuilt in 1520, with a fine ceiling painted by Piermaria Pennacchi, tolerably restored. In the centre is the Coronation of the Virgin; around are medallions of Prophets and Apostles, on blue ground. On the walls of the Nave, and under the windows of the Chancel, is some curious Flemish tapestry of the 15th cent. Over the high altar is the Annunciation, with God the Father above, and beautiful Angels, by Pordenone. Over the pulpit, Finding of the body of St. Mark, by Tintoretto. Near the bridge is the fine old Palazzo da Mula, of the 14th cent.

On the quay, 5 min. E., is the Museum formed in 1861 at the Municipio, formerly the bishop's palace, chiefly by the zeal of the parish priest, the Abbate Zanetti. In the Entrance Hall are three sarcophagi, a wellmouth, and various sculptures. Out of it opens a large hall, filled with more ordinary glass, contributed by the principal manufacturers, and especially by the Venice and Murano Co. On the upper floor are the finer kinds of work, such as chandeliers, beads, many specimens of ancient Venetian glass, and some curious old coins of Murano, called Oselle.

A few yards further on is the

*Duomo. In the year 1125 Domenico Michiel, 34th Doge of Venice, on his return from the Holy Land, brought from the island of Cephalonia the body of San Donatus, bishop of Evorea, in Epirus. This treasure he deposited in the ancient Church of Sta. Maria, at Murano, thence forward called S. Donato and probably rebuilt soon afterwards, as the style of architecture is that of the 12th cent. The outside of the apse has a double row of round brick arches in the Lombard style, most effectively treated. Close to the W. end is a high square campanile, from the summit of which there is a splendid view. At the principal door, forming the base of the pilasters, are two Roman columns, with sculptures, probably of the time of the Antonines. The pavement resembles

that of St. Mark, and is extremely beautiful, abounding in curious early Christian emblems. An inscription in the centre, 6 yds. from the door, is dated 1140. The Church underwent a most elaborate and careful restoration at the expense of the Government in 1870. The columns are of white and grey Imezio marble, with Corinthian capitals, probably brought from the ruins of Altinum. On the wall of the I. aisle, near the entrance, is a curious wooden relief of San Donato, coloured and gilt, including diminutive portraits of the Podesta Memmo and his wife (1310), among the earliest known specimens of the Venetian school, as the inscription is one of the oldest in the Venetian dialect. In the Baptistery, opening out of the l. aisle, are several fragments of Roman inscriptions and reliefs, including the base of the tomb of Lucius Aulius Persia from Altinum. Over the Baptistery door, Lazzaro Sebastiani, Virgin and Child, with SS. John Bapt. and Donatus, who presents a kneeling Doge. On the altar to the l., behind the pulpit, is a beautiful tabernacle of rock crystal and gilded ebony. The vaulting over the altar, covered with mosaic on gold ground, contains a lengthened figure of the Virgin, in the Byzantine style, with a Greek monogram, not later than the 12th cent. Below it in the apse are damaged 15th-cent. frescoes of the Evangelists.

4 m. beyond Murano are the Islands of Mazzorbo and Burano .-The former has large kitchen gardens, which supply a large proportion of the vegetables and fruit consumed at Venice. At Mazzorbo, which the gondola passes on the rt., is a Gothic doorway of 1368, and a good white marble relief in the lunette above it. Burano, which lies to the rt., is best visited on the return. About 2 m.

beyond Mazzorbo is

TORCELLO, an unhealthy island, with the population of a mere village. the Venetian states; the spot to which a restored series of *mosaic compar the unfortunate inhabitants of Altinum | ments of an earlier period, probab

and Aquileia fled for safety when their homes were made desolate by the northern invaders. Torcello thus peopled became a town, and had its cathedral and its bishops, long before the existence of St Mark's. Others sought refuge here from the Arian Lombards; and to escape their yoke, Paul, Bishop of Altino, translated his see hither about the year 635, taking with him the relics and treasures of the cathedral which he abandoned. The succession of the Episcopal see continued until the revolution. There was a podestà and senate of Torcello, in whom all the rights of the ancient community were vested, and who conferred titles of nobility on such as were willing to assist the treasury of the state by the payment of ten zecchini, somewhat above five pounds sterling.

The *Duomo (Sta. Maria), was re-built in the beginning of the 11th cent., by Orseolo, Bishop of Torcello, and son of the celebrated Doge Pietro Orseolo, but the outside has been modernised. The windows on the S. side of the choir have their *original shutters formed of slabs of stone working on pivots. The pavement affords a fine example of opus Alexandrinum. The capitals of the marble columns brought from some more ancient building are beautifully carved, and though Corinthian, a Byzantine in-

fluence is evident.

The nave and aisles, of 10 bays, end in apses. A striking peculiarity is the preservation of the original internal arrangement of the central apse, which ends in three semicircular steps of brick, once covered with white marble, forming seats for the clergy of different degrees, and conducting to the bishop's throne, which occupies the central spot. Three bays are given to the chancel, which is divided off by elaborate carved marble screens of Byzantine work.

The central apse is covered with figures of the Apostles in mosaic; above are the Virgin and Child-al Byzantine. They are arranged in six ! rows, and represent the Crucifixion, between angels of the W. and E. Church; Hades and the Resurrection; Christ in glory surrounded by Angels; the Last Judgment, where Kings and Emperors are introduced as usual, their costume Byzantine; Hell and Heaven, and the *Saviour receiving Children. The Virgin, in the lunette of the door, is of the same period. As works of art they are curious. Outside the choir on the l. is a pulpit on four slender marble columns, and a bracket ambo, on a short octagonal column of stone, with some good Byzantine carved work. On the face of the Chancel arch is the Annunciation in mosaic, and in front of the screen the slab tomb of Abp. Mocenigo (1404).

On the vault of the rt, apse are also some curious mosaics of the 11th and 12th centuries, with Latin inscriptions. Below, SS. Gregory, Martin, Ambrose, and Augustine. The crypt, a mere passage behind the Choir, is probably of the 7th cent.; it is semicircular, and surrounded by niches for bones or relics. The detached Campanile, to the E., may be ascended without difficulty. From the top a fine view is obtained of the Venetian Alps, the Adriatic, and the N. portion of the Lagoon. Mass is celebrated in the Cathedral only on the 27th Apr. (S. Liberale), 3rd July (S. Elidoro), and 15th Aug. (Assumption).

"The *Church of Santa Fosca must have existed before the year 1011, and is said to have been the Baptistery of the adjoining cathedral. It contains the remains of Sta. Fosca, a virgin of noble birth, who, together with her nurse, Maura, had, during the persecution of Decius, earned the palm of martyrdom at Ravenna, her native city. The plan must have been imported from the East; for Sta. Fosca is not a Latin basilica, but the square church of the Greeks, surmounted by the Oriental cupola. The capitals of the pillars of the porticoes by which it is surrounded, neither formed after Roman models, nor admitting Lombard imagery, were also probably of Byzantine extraction. The interior is gracefully designed, consisting of a peristyle of insulated columns and piers, which together support the dome. The Martyrdom of Santa Fosca, over the high altar, is by G. Moro. The church underwent restoration at different times—in 1247, and again at a later period; but the original character of the building has been preserved."-G. Knight. Outside is a polygonal apse, with two rows of arcades, the lower supported on columns. On three sides there is an open polygonal cloister communicating with the Cathedral.

In front of S. Fosca is a massive stone chair, called the *Throne of Attila*. It is perhaps the seat in which the chief magistrates of Torcello were

inaugurated.

Adjacent to the N. is the small Palasso del Comune (13th cent.), in which has been arranged a Museum of antiquities, found at Allinum and Torcello. On the ground floor, architectural fragments; upstairs, the Pala or Cathedral altar-front, of embossed silver, in twelve compartments, each containing the figure of a Saint. It is of Greek workmanship, but several of the panels are missing. Here also are bronzes, mosaics, pottery, vases, Service books, and smaller sculptures.

About 6 m. from Torcello, reached through intricate canals, is the village of Allino, near one of the branches of the Sile where it enters the Lagoon; it is now a poor place, and offers nothing to attract the traveller, although occupying the site of the once-flourishing Allinum.

Æmula Bajanis Altini littora villis. Martial.

The island of Burano (5500) is inhabited chiefly by fishermen, who preserve some features of the ancient character of the Venetians. Many of the women are engaged in the production of thread-lace. The laceschool, in which a variety of ancient laces are most skilfully imitated, employs about 300 girls, and is well worth visiting. (Agent in Venices)

Jesurum.) It is chiefly maintained by the Countess Marcello, and has already done much to improve, morally and materially, the condition of the inhabitants of this very poor island. The Church of San Martino has in its Choir the Flight into Egypt, and Adoration of the Magi, in the style of Giov. Bellini; in the Sacristy, St. Mark enthroned, with SS. Bernard, Nicholas, Laurence, and Vitus, by G. Santacroce (1541), restored. 2 m. S. is the Island of S. Francesco del Deserto, planted with cypresses and pines.

ROUTE 76.

ROVEREDO TO VICENZA, BY SCHIO.— CARRIAGE - ROAD AND RAIL. — THE SETTE COMUNI.

Miles		Routes
	Arsiero	
6	Rocchette	
7	Piovene	
10	Timonchio	
12	Schio	
	3 Torre	
18	Thiene	
24	Dueville	
32	Vicenza	. 75,77

On leaving Roveredo (680 ft.), described in Rte. 73, the road ascends the rt. bank of the Leno S.E., crosses the E. branch of that torrent, and turns nearly due S. into the Vall' Arsa, a pleasing valley, whose upper part is enclosed by lofty summits. The ascent is somewhat rough and steep to

12 m. Pieve di Vall'Arsa (2655 ft.), the principal village of the valley. S.W. rises the Cima di Posta (7545 ft.), N.E. Monte Pasubio (7325 ft.), both abounding in plants of interest to the botanist. The road then passes on the rt, the bold peak of the Cengio Alto, and ascends to the Italian frontier at

15 m. Piano delle Fugazze (4120 ft.), a low col. on the watershed between the Leno and Timonchio.

The scenery here is bare, the head of the valley being enriched with limestone cliffs; but it improves on the descent, the Val di Canale, a wild glen, opening to the l., and the traveller soon reaches

20 m. Val dei Signori, whence a frequented mule-path leads S.W. in 2 hrs. to Recoaro (Rte. 80). Our road descends the Timonchio to

23 m. Torre, whence a Rly. runs E.

26 m. Schio (665 ft.), a flourishing town of 11,000 inhab., many of whom are employed in the extensive woodfactories. The largest mill-owner is Sign. Rossi, who has established Schools, and founded Churches for the benefit of his workmen. Sign, Lodovico Pasini, an Italian Senator, has a valuable Geological Museum, well worth a visit from the scientific traveller. The Cathedral dates from 1512. The Gothic Church of S. Francesco (1436) has some good paintings. In the Church of the Ospedale is a Virgin and Child with SS. Lucia, Catharine, and others, by Fr. Verlas (1517). N.E. rises Monte Sumano (4300 ft.), celebrated for its rare plants and insects.

From Schio a Rly, runs N. to Arsiero, and S.E. to Vicenza. By means of the first an interesting excursion may be made to the

Sette Comuni. A singular district, occupying a high table-land (3250 ft.) between the rivers Astico and Brenta, and carrying on an extensive trade in cattle, cheese, timber, and strawplait. It is penetrated by but one road, which ascends from the side of the Astico, and by a few abrupt and rough paths. The whole mountain mass is of great geological interest (see Murchison in 'Geol. Journ.,' vol. v. pt. i. 1849). The chief peculiarity of the district, however, is derived from the character of the population. The inhabitants, about 40,000 in number, are Germans, divided into seven parishes or communities spread chiefly over the southern half of the plateau, and distinguished in language and manners, as formerly in dress, from the Italians, by whom they are surrounded. They were supposed by some writers to be the descendants of the Cimbri, defeated by Marius near Verona: while they were regarded by others as a remnant of the Alemanni, whom Clovis vanquished at Zülpich, near Cologne, A.D. 496, and who, it is said, obtained an asylum in Italy from Theodoric. Their language is an old Alemannic-Swabian dialect, which has a resemblance to that of the Nibelungenlied. The Alemannic-Swabian tribe occupied, in the middle ages, part of Western Tyrol, and the Vorarlberg. They may perhaps be the descendants of Alemannic-Swabian colonists, who settled here in the 11th or 12th cent., but it is far more probable that they are merely a remnant of their tribe, isolated by the encroachment of the Indian population and language, which, it is well known, has been, and still is, gradually gaining ground on the German language in Cisalpine Tyrol, and will probably, at no distant period, entirely supersede it. The Sette Comuni themselves are becoming more and more Italianised, especially since they have discontinued to receive their clergymen from Swabia. The people carry down a large quantity of timber in the rainy season by the Valstagna, to be floated down on the Brenta to Bassano. Until 1797 they formed a republic under the protection of Venice.

The Rly., on leaving Schio, runs N.E. to Piovene and Rocchette, where it enters and crosses the Val d'Astico, and by a steep ascent along the mountain side, reaches its summit level. Thence, over an undulating country, broken by protruding rocks, it proceeds N.W. to Arsiero, whence a good road leads to (15 m.) Asiago.

The geologist will, however, find it more to his advantage to abandon this route for the old one, which ascends the valley of the Astico from Arsiero to (1\frac{1}{2}\text{ hr.}) Pedescala. Thence by a steep ascent to the plateau, where a succession of colitic strata full of

fossils, covered by red limestone containing ammonites, will be observed. 1 hr. further is *Rotso*, near the edge of the plateau; thence it is almost level to (2 hrs.) *Roana*; then the deep ravine of the river Assa has to be crossed; and 1 hr. further is *Asiago*. It is a long, straggling, and rather dirty village, with a large new church.

A pathway, only passable in dry weather, leads in 4 hrs. from Asiago to Valstagna, on the Brenta; 1 hr. over the open plain on a good road, passing Gallio, one of the Sette Comuni; then 1 hr. down a stony gully, to Boso, where is a small church, picturesquely situated. At this point both stream and path drop suddenly into a grand and deep gorge, which descends in 2 hrs. to Valstagna (510 ft.), whence a carriage-road leads down the valley to (11 m.) Bassano (Rte. 79).

The Vicenza line, on leaving Schio, runs W., skirting a range of low hills, to

6 m. Thiene, a market town with some second-rate paintings in its Church, and frescoes attributed to Paolo Veronese in its Château. Here the line turns S. to

20 m. Vicenza Junct. (Rte. 75).

ROUTE 77.

VICENZA TO TREVISO, BY CASTEL-FRANCO.

Miles.			Ro	outes.
	Vicenza		75.	.76
11	Carmignano		-	
15	Cittadella .	000	100	79
23	Castelfranco	1116	0.00	81
31	Istrana	32		
34	Paese			

The Rly, runs N.E. to Carmignano, beyond which it crosses the Brenta Thence to

38 Treviso . . 78,82

Cittadella Junct. (9000), on the

line between Padua and Bassano, a picturesque town, with embattled walls, encircled by a moat. In the Cathedral is a Last Supper by Jacopo Bassano. The Rly. now turns E. to

Castelfranco Junct. (4000), an ancient town surrounded by a moat, with walls and towers, and entered by a gateway bearing the Venetian lion. Attached to the city is a modern suburb. It was the birthplace of Giorgione, whose house (now that of the Rainate family), still forming part of the N. wall, has nothing of former days about it. In the Cathedral is a *Madonna and Child, with S. Liberale in armour, and St. Francis below. S. Liberale is said to be a portrait of Matteo Costanzo, a young condottiere. This fine and interesting picture is badly placed, and seen with difficulty. In the Sacristy are frescoes of Justice, Prudence, and Fame, by P. Veronese. They originally adorned the Villa Soranza, a fine building, by Sammicheli, outside the town The Casa Pellizzari, in the Piazza, contains, on the first floor, painted friezes, said to be by Giorgione.

[Rly. S. to Padua, N. to Monte-belluna.] Our line continues E. to

Treviso Junct. for Belluno (Rte. 78), Venice, Motta, and Udine (Rte. 82).

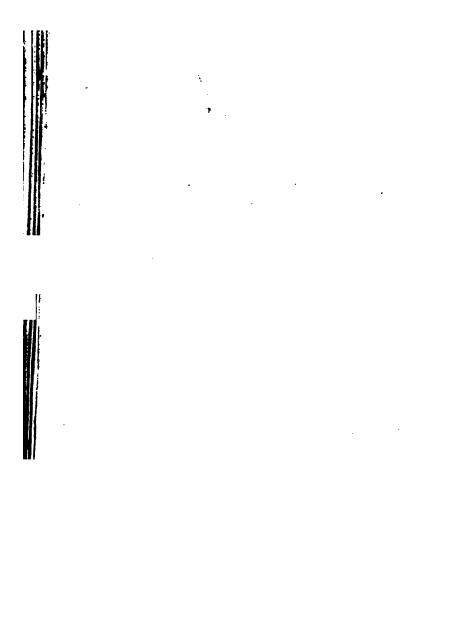
TREVISO (28,000), on the Sile, a tributary of the Piave, is the ancient Travisium and capital of the province of the same name, and a bishop's see; it is situated in a fertile territory, and possesses manufactures of cloth, paper, &c.

The Duomo (closed at 3 o'clock) is of the 12th cent., restored by P. Lombardo in the 15th. Though unfinished, it is a handsome edifice, with five cupolas,—2nd rt. Adoration of the Shepherds, by Paris Bordone, born here in 1500. On a pier nearly opposite, relief of the Visitation, with a rabbit below. End of rt. aisle, *Annunciation, by Titian, the Angel flying down with a peculiar rush.

*Frescoes by Pordenone (1520), with most beautiful Angels on the vault. Virgin and Child with SS. Sebastian and Roch, by Gir. da Treviso (1487). In the Choir to the 1., *sarcophagus of Bp. Zanotti, magnificently carved by Pietro Lombardo (1483). At the high altar, busts of three local Saints; above, statues of the Virgin, St. Peter, and S. Prosdocimo. To the rt. of the Choir, sculptured fragments by the Lombardi on the wall, and a good tomb of Bp. Lupo (1668). In the Sacristy, a Procession of the Trevisan authorities, by Domenici, also born here, and three small subjects in one picture-the Annunciation, Nativity, and Resurrection, by P. Bordone. Over the door of the sacristy, Assumption, by Pennacchi. The chapel of the Sacrament was designed by Tullio Lombardo, and sculptured with bronze reliefs of the Washing of Feet, and other subjects. 3rd l., S. Euphemia enthroned, with SS. John Bapt., Catharine, and a donor, by Bissolo. In the Crypt, ancient columns, and tomb of Bp. Liberale, by the Lombardi. In the Cloister, curious inscriptions and tombs.

The Dominican Church of S. Niccold is a large Gothic building of red brick, with two tasteful doorways, a W. wheel, and long lancets in apse, transepts, and nave. The curiously designed wooden roof has been freely restored. There is a clerestory, but no triforium. - 1st chapel rt., SS. Anthony the Hermit and Sebastian, by Giacomo Paduano, with coloured wooden statue of S. Roch, in a frame by Antonio Lombardo (1490). 2nd rt., handsome white marble altar, with Statues of Christ, the Virgin, and St. John Evan. Early frescoes on several piers. Giottesque frescoes well preserved, in a Chapel to the rt. of the Choir. Behind the high altar, a *large painting of the Virgin and Child, with the Beato Niccolò Boccaccino, SS. Nicholas, Dominic, Thomas Aquinas, Jerome, and Liberale. The first named, who founded the Church became afterwards Pope Benedict XI.





uncertain attribution, but is now generally assigned to Savoldo. the 1, tomb of Senator Origo, by Pietro Lombardo (1485), with a background painted by Giov. Bellini. In the CHAPTER HOUSE, entered from the Cloister on the rt., is a painted frieze representing forty distinguished Dominicans seated at their desks, and a very ancient fresco of the Crucifixion.

- S. Andrea. -1st left, *Virgin and Child with SS. Chrysostom and Lucia, probably by Bissolo.
- S. Leonardo.—1st rt., Virgin and Child with two Saints; end of rt. aisle, St. Erasmus enthroned, with SS. John Bapt. and Sebastian; both of uncertain attribution.
- S. M. Maddalena.—Behind the high altar, Christ as a Gardener, with angels and donors; above, Virgin and two Saints-by P. Veronese.

In the Monte di Pietà there is a celebrated picture attributed to Giorgione, the Entombment of Christ, with three Angels; but in the opinion of C. and C. it is a work of Pordenone. Signor Morelli assigns it rather to Dom. Caprioli.

The Pinacoteca, open on Sun., Tues., and Thurs., from 10 till 2, contains pictures which have been removed from various desecrated Churches, and a modern collection bequeathed by Signor Santi Giacomelli. Among the best examples are an Adoration of the Shepherds, by Caprioli; the same subject by Bassuno; Virgin and Child with SS. John Bapt. and Jerome, by P. Bordone; a Venetian Adoration of the Magi; and a Virgin and Child by Giov. Bellini.

The Palazzo Pubblico and Theatre are fine buildings. The Villa Man frini has a large garden.

Treviso is delightfully intersected with running water, the bridges over which offer picturesque scenes. A

line of the old walls N. of the town, enjoying fine views of the Venetian Alps, Following the Borgo Cavour to the Gate, and turning in 5 min, to the left at the end of the first straight stretch of road, the traveller may visit

6 m. Santa Cristina, in the Church of which village is a beautiful painting by Lor. Lotto—the *Virgin and Child, with SS. Peter, Cristina, Jerome, and Liberale. The patron Saint holds up her millstone most touchingly to the Infant Saviour, who looks down kindly upon her.

ROUTE 78.

TREVISO TO BELLUNO, BY MONTE-BELLUNA.

Miles.	Stations.		Routes. 77, 82
	TICVIBO	•	
13	Montebelluna		. 81
18	Cornuda		

- 24 Alano
- 35 Feltre
- 43 8. Giustina
- Sedico Bribano
- Belluno

This Rly., which offers the shortest route from Venice to the Dolomites, strikes N.W. across the plain to Montebelluna Junct., whence a line leads S.S.W. to Castelfranco (Rte. 77). Through a short tunnel the train then reaches

Cornuda, at the foot of a singular range of low hills which run from E, to W., affording beautiful and extensive views. [Hence a good carriage-road leads W. to (2] m.) Maser, with a modern round church containing statues of Christ, John Baptist, and the Virgin and Child, by Vittoria. On the rt. is the Villa Giacomelli, built by Pulladio for Daniele Barbaro in 1580, and adorned with beautiful and interesting *frescoes and decorations by Paolo Veronese. In the smaller rooms, lady, servant, and page, with dog and parrot, and other pleasant walk may be taken along the figures on a balcony.—Holy Families,

with landscapes on the walls, and mythological scenes on the ceilings. Dwarf and dog. Lady with a fan (the Labours of Hercules are modern). In the central cruciform saloon are full-length figures, a page standing in a doorway, and a little girl in another. Opening out of it on either side is a bedroom entirely painted with landscapes and mythology by P. Veronese.—Medallion portraits of Alessandro Vittoria, Daniele Barbaro, Andrea Palladio, and the painter. Outside the villa to the N. is a building decorated with stucco figures by Vittoria.

4 m. further W. is Asolo (Rte. 79). The pedestrian will find a pleasant walk of $1\frac{1}{2}$ hr. back to Maser along the uneven ridge of the picturesque hills; or he may follow a good road S.S.W. to (6 m.) Montebelluna, skirting at some distance on the left the Bosco Montello, a forest which furnished timber for the Venetian navy during the time of the republic.]

Soon after leaving Cornuda the valley of the Piave becomes narrow and picturesque until reaching the plain of

Feltre (5000), which lies near the confluence of the Stizzone and Colmeda torrents, in a rich agricultural district, at the foot of the last slopes of the Rhætian Alps. Remains of its middle-age fortifications are seen in the upper town. On the highest point rose the Rocca, or Castle, of which a tall square tower remains, commanding a fine view over the upper valley of the Piave and Alps of Cadore. In the Piazza is the Town Hall, with a front attributed to Palladio, and a pillar on which once stood the Lion of St. Mark. In a street adjoining is the Monte di Pietà, the first of those useful establishments in Europe, A certain Fra Bernardino, a native of the town, was the originator. Feltre gave a ducal title to Gen. Clarke, one of Napoleon's officers. Good road S.W.W. to (12 m.) Pri-

The Rly. on quitting Feltre runs it passes through the wide valley of the Piave, the landslip.

the hills on the N. of which are very picturesque. At Sedico Bribano it crosses the Cordevole.

BELLUNO (1365 ft.), a town of Venetian aspect (16,000), is situated at the junction of the Ardo with the Piave, whose gravelly bed is sometimes 1 m. broad. In summer there is just water enough to float down timber-rafts, with cargoes of turpentine, pitch, &c., from the mountains. The place is mentioned by Pliny under the name of Bellunum. In the Cathedral, built by Palladio, but seriously damaged by an earthquake in 1873, is a S. Lorenzo, by Jacopo Bassano, a Deposition by Palma Giovane, and a bust of Gregory XVI., a native of the place. The Palazzo della Ragione is a fair specimen of Venetian architecture of the 15th cent. In front of S. Stefano is a Roman sarcophagus of the 4th cent. belonging to C. Hostilius Sertorianus, with reliefs of a chase; it was found in the vicinity. The town is supplied with water by an aqueduct 6 m. long.

The country is here composed of tertiary greensand and sandstone deeply indented by torrents and rivers. E. of the city the Ardo flows through a deep ravine into the Piave, so that Belluno is flanked on two sides by a precipitous hill. The greensand in itself forms a varied and picturesque country, even independently of the loftier mountains which are seen 3 m. N.W., on the road beyond. towards Bolzano (a small mountain hamlet), is Colontola, a spot said to have been sketched by Titian, and introduced into one of his pictures. It lies below the road in the hollow of the Ardo, and is nothing but a mill and a few houses; but the combination of scenery is extremely fine.

Good carriage-road across the hills to (6 m.) Mas, where the tertiary sand is covered by the fall of the neighbouring calcareous mountains.

2 m. N.W., on the rt. bank of the river is the large suppressed Cistercian monastery of Vedana. The road to it passes through huge fragments of the landslip.

A mile beyond Mas the road enters the *Canal d'Agordo, a magnificent gorge of the Cordevole, which it follows to

17 m. Agordo (2000 ft.), described in the Handbook for Southern Germany. Another road leads N. from Belluno by (3 m.), Capo di Ponte, where the Piave is spanned by a fine wooden bridge of one arch, to (11 m.) Longarone (1470 ft.). Here opens on the l. the charming *Val Zoldo, through which a road leads to (10 m.) Forno di Zoldo (2855 ft.) chief village of the valley. Easy bridle paths thence to Alleghe or Caprile, in the heart of the Dolomite country (see Handbook for Southern Germany).

ROUTE 79.

PADUA TO BASSANO, POSSAGNO, AND ASOLO.—RAIL AND CARRIAGE-ROAD.

Miles.	Stations. Padua	Routes. 75, 95
7	Campodarsego	
12	Camposampiero	81
17	Villa del Conte	
21	Cittadella	. 77
25	Rossano	
30	Bassano	

On leaving Padua (Rte. 75), the Rly. crosses the Brenta, and runs N. to

Camposampiero Junct., for Castelfranco and Montebelluna. Thence N.W. to

Cittadella Junct. for Vicenza and Treviso. The direction is now N. again to

BASSANO (14,000), a picturesque town, whose old walls (destroyed on the N. side), are draped with ivy. Bassano is pleasantly situated on the Brenta, here crossed by a covered wooden bridge, which replaces one blown up by the French. The painter Jacopo da Ponte was born here in 1510, and is N. Italy.

better known as Bassano, after his native place.

The Museum, in the Piazza San Francesco, contains a valuable library of 60,000 vols.; a collection of autographs, 15th to 19th cent.; a Picture Gallery, in which is a Virgin and Child, with SS. Peter and Paul, in a fine landscape, by Francesco da Ponte (1509); a Crucifixion by Guariento; and several works by Dario da Trevigi, and by the Bassano family and their school. The interesting casts from the works of Canova, and a collection of his drawings and MSS., were the gift of his brother. Coins, Roman, Consular, and Imperial; Venetian of the middle ages. Prints, 12,000, including playing-cards by Mantegna; many rare engravings of Ugo da Carpi, Ant. da Trento, G. and Niccolò Vicentini, &c. Geological specimens and minerals, partly collected by the eminent geologist G. B. Brocchi, a native of Bassano.

The Castle, at the N. extremity of the town, built by the tyrant Ezzelino da Romano, is now the Archbishop's palace. It is partly in ruins, but is imposing from its situation and many towers.

Close to it is the Cathedral, which contains an Assumption, with portraits of Charles V., the Doge, and reigning Pope; an Adoration of the Shepherds; and the Martyrdom of St. Stephen, all by Jacopo Bassano. In the Church of S. Valentino is the *Baptism of S. Lucilla; and in the Municipio, St. Martin dividing his cloak with the beggar; both fine works by the same master.

The Villa Ressonica, 1½ m. distant, is celebrated for its views, extending as far as the Enganean hills, and over those of the Sette Comuni, Asolo, &c. It contains, besides other works of art, the Death of Socrates, by Canova. The grounds of the Villa Parolini, outside the walls, are handsomely laid out, and contain a Pinetum and a good botanical garden.

1

On the 8th Sept., 1796, Napoleon here surprised and annihilated the Austrian army under Wurmser, four days after the battle of Roveredo; having made a forced march of 60 m. from Trent in two days. He subsequently bestowed the title of Duke of Bassano on his minister Maret.

Carriage-road N.E. to (13 m.)

Possagno, the birthplace of Antonio Canova (1757-1822). The road runs through a lovely country, passing by Romano, the birthplace of the tyrant of Padua, Ezzelino, and the village of Crespano. There is here a collection of pictures in the Casa Ajeta, of the early Venetian school, worth visiting, and a Library, rich in musical works and in rare early printed books, bequeathed to Crespano by Prof. Pietro Canal. This district suffered much from the earthquake in 1846, the central or most violent action of which was about Romano. The fine *Bridge at Crespano (see below) was erected by a bequest from Canova. The road runs along the last declivities of the Vicentine Alps, and over the tertiary hills, which extend from their base to the great plain between the Brenta and the Piave. The village of Possagno, where the father of Canova lived as an obscure architect and builder, is prettily situated at the base of one of the most southern spurs of the Alps in a small valley separating it from the tertiary group of the Asolan hills. With the laudable intention of conferring a permanent benefit on the place of his birth, and of leaving a monument of his piety, Canova began during his lifetime a magnificent Church, in the form of an antique temple, combining the Doric peristyle of the Parthenon with the cupola of the Pantheon. The general plan was by Canova himself, but the carrying out of the work was entrusted to Giovanni Zardo of Crespano, by whom it was completed after the sculptor's death. The Church contains an altar-piece painted by the founder, but possessing little merit; a bronze relief of the Entombment, a very fine work, and the last which he modelled; and

the tomb of Canova, whose body was removed here from Venice, where he died on the 13th Oct., 1822, and deposited in a sarcophagus made by himself for the tomb of Marchese Berio at Naples, which had not been claimed by that family. He left by his will funds to complete the church, and to erect a fine *Bridge* of a single arch (110 ft. span) over the torrent-bed of the Astego. It is principally of brick; part of the spandrels, and the base and coping of the parapet, are of stone.

The Palazzo, or House of Canova, is elegantly fitted up, and contains many interesting relics of the great sculptor. A very handsome wing has been added to it since his death, by his brother, to form a Museum, which contains casts of most of his works, some of his unfinished sculptures, and a monment to the daughter of a Spanish nobleman, the Marquis of Santa Cruz, which, being unpaid for, remained on his hands.

12 m. E. of Bassano, or 6 m. S.S.E. of Possagno, is Asolo (3500), a very picturesque mediæval town at the foot of a hill surmounted by the ruins of a Castle, from which is gained an extensive panorama of the great plains of the Brenta and the Piave, with the encircling Alps, the distant insulated group of the Euganean hills, and near Venice, the extreme E. horizon, terminated by the blue line of the Adriatic.

The town of Asolo is surrounded by a wall with mediæval turrets, and several of its houses have painted façades. In the Town-house is preserved one of Canova's earliest productions, a relief, presented by him to the municipality in grateful remembrance of their having conferred upon him his first title of nobility, when it had been indignantly refused to him by the authorities of Bassano, on the plea of his being a mere stone-cutter—taglia pietra.

The principal Church contains an altar-piece by Lor. Lotto, an early Bellinesque work of 1506.

The CASTLE, a quadrangular building,

with a donjon tower, is an interesting monument of the 12th cent. It was the residence of the beautiful Catarina Cornaro, the last Queen of Cyprus, after the forced resignation of her kingdom to the Venetians in 1488. Here this lady of elegant taste and refined education passed her days in comparative obscurity, in the enjoyment of an empty title and a splendid income, and surrounded by a small intellectual court and several literary characters. Of these, one of the most celebrated was Pietro Bembo, the historian of Venice, afterwards cardinal, whose philosophical dialogues on the nature of love, the "Asolani," have derived their name from this locality. The ex-queen died at Venice. while on a visit there.

The geologist will find much to interest him in the country about Bassano, Possagno, and Asolo, which was for the first time illustrated by our distinguished countryman Sir R.

Murchison.

ROUTE 80.

VICENZA TO THE BATHS OF RECOARO, BY VALDAGNO. — STEAM TRAMWAY AND CARRIAGE-ROAD.

Routes. Miles. Stations. Vicenza Tavernelle Montecchio San Vitale Arrignano 10 Ghisa 14 Cereda 16 Cornedo 20 Valdagno

The Tramway leaves Vicenza by the Campo Marzio, near the Rly. Stat., and runs parallel with the Rly. as far as Tavernelle (Rte. 75). Thence to Montecento (6000), with its two conspicuous Castles, and the Villa Cordellina, adorned with frescoes by Tiepolo. [From Montecchio a bridle-path follows the hills by Castel Gomberto, thence descending into the Val

d'Agno: this route will reward the geologist by its fine sections of volcanic tufas of the tertiary period, especially at Montecchio and Gomberto. From San Vitale a branch line strikes off W. to

Arzignano. Hence a road ascends the l. bank of the torrent to (4 m.) Chiampo, from which village the pedestrian may reach in an hour the curious interesting geological formations at Vestena. The nearest approach by Rly. to this interesting district is from the E. side, but the entire region may perhaps be best explored from the S., ascending the Alpine torrent from the Stat. of San Bonifacio (Rte. 73). The rocks of the Val Cunella. which opens into that of the Alpone, about 6 m. N. of San Bonifacio, are composed almost wholly of beds of shells. Returning to the Alpone, and following it upwards to (3 m.) S. Giovanni Ilarione (whose Church contains a fine painting by Bart. Montagna), a road, still following the torrent, passes Monte del Diavolo, a mass of basaltic columns: here the pillars are mostly inclined at a considerable angle: others are curved, and others broken off, so as to form a horizontal pavement. Continuing onwards, at (4 m.) Vestena the basaltic prisms are very lofty and erect. In one part they form a cliff nearly 50 ft. in height, down which the torrent Alpone pours a beautiful cascade. The basaltic columns are called Stanghellini, a name similar in its etymology to the Hebrides Staffa, for Stanga means a pole

About 3 m. farther is Monte Bolca, the largest and most singular deposit of fossil fishes yet discovered. The mountain, which is of a conical form, consists partly of basalt. The impressions of the fish are found in the schistose strata, which give out, when broken, a bituminous smell. A lignite of inferior quality is found here in the same tertiary marine strata under the basalt.

Winding round to the N., the Rly. now enters the Val d'Agno, rich and dotted with villages, at

Cornedo, beyond which the scenery becomes sub-alpine.

Near the village of Valdagno (7500), on the l. of the road, are coal-mines, which produce an imperfect coal or anthracite of very inferior quality for ordinary purposes, but rich in oil. Valdagno is situated in the tertiary strata (870 ft.). Here the Tramway ends, and a hilly road ascends to San Quirico. The micaslate, the fundamental rock of this part of the Alps, now appears, and after passing the bridge, a mile below Recoaro, several interesting specimens of basaltic dykes may be seen cutting through it on the side of the road leading to the baths.

7 m. Recoaro (5600), beautifully situated at the head of a valley on the banks of the rapid Prekele (1500 ft.). Behind it, encircling its valley on the N.W., rises a very grand circus of serrated Dolomitic peaks, which form a wall 6000 feet high between it and the valley of the Adige-the most remarkable of which are the Campo Grosso and Cima delle Tre Croci. To the W. is (1 hr.) Monte Spitz (2500 ft.), which commands a most extensive view of the whole range of the serrated pinnacles that shut in the valley.

The waters of Recoaro (52° to 55° Fahr.) issue from the red sandstone and mica-slate strata, where these latter are cut through by a powerful basaltic dyke. The general composi-tion of the water is the same in all, containing carbonates of lime, iron, and magnesia, and sulphate of lime, with a great excess of carbonic acid, which renders them acidulous and particularly agreeable to the taste.

They are considered to be very efficacious in all chronic disorders of the digestive organs and liver. In urinary complaints, in general debility, and in complaints of the nervous system, they are used internally.

The Fontana Regia (or Lelia) is enclosed within grotto-like buildings, connected by a covered promenade: connected by a covered promenade: | + Saggio sulle formazioni delle Roccie led the flow of its waters has been much | Vicentino, 8vo. Padova, 1824.

increased by judicious underground operations. The pump-room is sur-rounded by beautifully-arranged and picturesque grounds. The Fonte del Capitello, another favourite resort, is perched up near the summit of a hill which rises abruptly from the little village Piazzetta; the terrace commands one of the most charming views imaginable. Further away lie the Fontana del Franco, the Oreo, the Emiliano, and the Civillina, each of which is an easy walk from the village. Recoaro is much frequented from every part of N. Italy in June, July, and August. The pathways are numerous and well-shaded, and the walks in every direction charming.

A large quantity of the mineral waters of Recoaro is exported in bottles; it is to be met with everywhere in Italy, and is sent also into the Levant, where it is much used by

the Greeks.

The Geology of the environs of Recoaro has been well illustrated by Signor Maraschini,† and more recently by Sir Roderick Murchison, in his paper on the Structure of the Alps. In the upper part of the valley are calcareous beds (the Muschelkalk of German Geologists), and higher still the limestones of the oolitic series, which, being converted into Dolomites probably by subterranean igneous action, form the high peaks of the Cima delle Tre Croci, Campo Grosso, &c. A curious porphyritic rock, which pierces the limestone at Tongara, is probably connected with the conversion into Dolomite of the elevated ridge of Laste and of the Cima della Fratta on the S. side of the valley.

interesting excursion be made in 3 hrs. to Schio by Rovegliana, across the hills that separate the valleys of the Prekele and Signori. But the geologist will find a good day's work between the two places. Ascending through chestnut groves to the village of Rovegliana, he will do well to visit a locality called La Commenda, near the Pass,

where the muschelkalk is well characterised, and where he will find an abundance of its rare and characteristic fossils in the slaty limestone at the base of Monte Civillina and in the ravine descending to the Valle de' Signori. A fine view over the latter valley may be had by going to the top of the last-named hill; and the geologist will not fail to remark, on the opposite side of the Valle de' Signori, high up on the mountain-side, a projecting vein of crystalline marble (first observed by Arduini), from which he deduced some of his ingenious views on the changes produced on compact rocks by ingenious agency, perhaps the earliest mention of the modern theory of geological metamorphism. From the Pass of Civillina the path descends into the arid Val degli Zuccanti, where the basaltic rocks appear in large masses. On the S. of this valley the oolitic limestones are covered with beds of red scaglia containing cretaceous fossils; and these latter are seen to alternate with beds of volcanic or basaltic conglomerate, the whole surmounted by tertiary rocks containing nummulites, &c.

The road, before reaching Schio, passes through the village of Magre.

The pointed Spitz di Schio, at the bottom of which Magre is situated, is one mass of porphyritic rock.

ROUTE 81.

PADUA TO MONTEBELLUNA, BY CASTELFRANCO.

Miles.	Stati	ns.			R	outes.
	Padua					75
6	Campoda	arse	go			
12	Campos			0		79
19	Castelfr					77
30	Montebe	allu	na.	Ī	Ĭ.	78

By this line, travellers from Bologna or Florence may best reach Belluno and the Venetian Alps, avoiding the old circuit by Treviso. The Rly, runs due N. from Padua (Rte. 75), follow-

Junct., where the Bassano line turns off to the N.W. Our train continues N. to

Castelfranco Junct., crossing the Rly. between Vicenza and Treviso, and thence bears N.E. across the plain to

Montebelluna Junct. (Rte. 78).

ROUTE 82.

VENICE TO TRIESTE, BY CONEGLIANO, PORDENONE, AND UDINE.

. . . .

Miles.	Stations.	Routes.
	V enice	
6	Mestre 7	75, 83, 95
12	Mogliano Vene	to
19	Treviso	. 77,78
	12 Ponte Piav	re É
	16 Oderzo	
	22 Motta di L	ivenza
28	Spresiano	
32		
36	Conegliano	
•	9 Vittorio	
46		
54		
64		83
	Codroipo	• • • • • • • • • • • • • • • • • • • •
	Pasian Schiavo	nesco
85	Udine	85
•	18 Gemona O	
	43 Pontebba	podulosso
90		
94		angano
98		
106		
114		
119		
126		
133		
100	TITODAG	
On 1	oring Vanice	(Rto 75) +

On leaving Venice (Rte. 75), the Rlv. crosses the lagoon to Mestre Junct. (Buffet), and turns N. from the Padua line to

12 m. Mogliano. Carriage - road thence between acacia hedges to (3 m. E.) Zerman, in the Church of which is a fine *painting by Palma ing Rte. 79 as far as Camposampiero Vecchio-Virgin and Child, with SQ. Catharine of Siena, Peter, John Bapt., and Matthew. The large Cross held by St. Catharine is so cleverly painted that it stands out from the picture like a relief.

19 m. Treviso Junct., where the Belluno line branches off N.W. [Another branch strikes N.E.E. to (22 m.) Motta di Livenza. Here, in the *Galleria Scarpa, is a portrait of a Lady, by Titian; St. Andrew, and the Resurrection, by Gaudenzio Ferrari; a colossal Sebastian. by Mantegna; round Virgin and Children, by Sodoma; Holy Family, by Savoldo; and Portrait of a Knight and his lady, playing the guitar, by Bernardino Licinio. Outside the town is the Pilgrimage Church of S. M. dei Miracoli, reached by an avenue. 1st altar left, Adoration of the Magi, by Savoldo, probably his earliest painting. The Cathedral, built by Sansovino, has at the 1st altar left a painting by Pomponio Amalteo.]

Leaving Treviso, the Rly. runs nearly due N. through the plain, passing by

28 m. Spresiano, 3 m. beyond which the Piave is crossed.

32 m. Susegana. In the Church is a beautiful *Virgin and Child on wood, damaged and neglected, with SS. John Bapt., Peter, Catharine, and John Evan., by Pordenone. About a mile distant, perched on a hill, is the miniature fortress town of S. Salvatore di Colalto, with battlemented brick walls, commanding a fine view over the plain. In the Church, the Court of which is entered by a drawbridge, are some half-ruined frescoes by Pordenone (Flight into Egypt the best), an early Virgin and Child, and a large picture by Girolamo da Treviso.

The Rly. follows the foot of the

hills to

36 m. Conegliano (6000). The town is surmounted by a large Castle, that gives a fine appearance to it as it is approached. There are frescoes by In the sacristy are preserved thirteen

Pordenone, now nearly obliterated, on the outside of several private houses. Here was born the celebrated Giov. Batt. Cima, by whom, however, there is only one painting in his native town—a *Virgin and Child with six Saints and two exquisite Boy angels, over the high altar at the Cathedral. At S. Fiore di Sopra (4 m. E.) is a group of Saints by him, over the altar. At Conegliano is a triumphal arch, in honour of the late Emp. Francis I. of Austria. A branch Rly. strikes N. to (9 m.) Vittorio, whence a good road leads to (10 m.) Belluno (Rte. 81). Vittorio, named in honour of the late King of Italy, comprises the two adjacent towns of Serravalle and Ceneda. In the Piazza is a Statue of the King. by Del Favaro.

In the principal Church at Serravalle is a large Virgin and Child, with SS. Andrew and Peter and two Angels, by Titian. The old Church of S. Giovanni has ancient columns and quaint capitals, spoilt by modernisation, and a Virgin and Child, with four Saints, by Jacopo da Valenza (1502).

At Ceneda are two paintings by the same master-Virgin and Child with SS. John Bapt. and Biagio, and another with SS. Sebastian and Anthony of Padua. 3rd altar rt., Virgin and Child, with SS. Roch and Sebastian, by Natalino da Murano. In the Monte di Pietà is a fine painting by Previtali. (For the road hence into the Dolomite country, see Southern Germany, Rte.

46 m. Sacile (4600), on the Livenza, retains traces of its former importance, being surrounded by a good wall and ditch; the palace of the Podestà is a considerable building.

54 m. Pordenone (7000), is supposed to occupy the site of the Portus Naonis of the Romans. It contains large paper-works on the Noncello torrent. Giovanni Antonio Sacchi, called Pordenone, was born here in 1483. In the Cathedral is a Holy Family with St. Christopher by him, and other paintings in the Church of San Marco. silver-gilt reliquaries, fine specimens of the 11th, 14th, and 16th cents. In the Gothic Municipio is a painting of *St. Sebastian, with a bishop and knight, and two angels listening for each other's note, by Pordenone. Opposite, a Holy Family with St. Catharine, by Padovanino. At Torre, 3 m. N., is a *fine painting of the Virgin and Child with SS. Hilary, Paul, John Bapt., and Anthony, by Pordenone (1515). Between Pordenone and

64 m. Casarsa Junct., the Rly. crosses several torrents descending from the Alps. [Rly. S. to Portograaro.] The Choir of the Parish Church at Casarsa is covered with frescoes of the History of the Cross, by Pordenone. [At Spilimbergo, 12 m. N., are fine paintings of his in the Choir, the best of which are a Conversion of St. Paul and Assumption of the Virgin.]

71 m. Codroipo (quadrivium, Fr. carrefour), takes its name from its situation at the point of intersection of two lines of Roman road. From Codroipo a road runs N. to (12 m.) San Daniele, where, in the Church of S. Antonio, are wall paintings by Martino da Udine, executed partly in 1498, partly in 1521. (Tramway to Udine, p. 344.) 5 m. further is Osopo, where is a Virgin enthroned with Saints, and a rich architectural background, by the same painter (1494). Osopo is more conveniently reached from Gemona (see below).

The Tagliamento is now crossed upon a wooden bridge, nearly two-thirds of a mile long, the bed of the river being here upwards of a mile wide, and a real "Sea of Stones," showing the changeable nature of the river's course.

78 m. Pasian Schiavonesco. A little further, on the rt., is

Campo Formio, or more properly Campo Formido, where the treaty between General Bonaparte and the Emperor of Austria was signed in October 1797, by which Venice was so shamefully sacrificed by the French general to Austria—one of the deepest blots in the political history of Napoleon. The mean house in which this disastrous treaty was concluded is still pointed out; the leaden inkstand, from which it was signed, is preserved, as a melancholy record of the Republic's fall, in the Museo Correr at Venice.

85 m. **UDINE** Junct. (24,000), once the capital of Friuli, surrounded by pleasant gardens on the site of its old walls. In the centre is the Castle, now used as barracks, built in 1517 by Giov. Fontana, on the height chosen by Attila to view the burning of Aquileia. Udine presents many features of resemblance in its buildings to the mother city, to whose rule it was so long subjected: it has its grand square, its Palazzo Pubblico (1457)—a fine Gothic building on pointed arches—the two columns, the winged lion of St. Mark, and the campanile with two figures to strike the hours. The Palazzo Pubblico has been well restored since a fire in Feb. 1876, and the Municipal Offices are decorated and furnished with taste in the style of the building. The original fresco of the Madonna by Pordenone, damaged by the fire, is now concealed by an excellent copy by Ghedina of Cortina. The Cathedral, modernised, except its *fine W. front and Gothic portal, contains on the l. a painting by Martino da Udine (Pellegrino di San Daniele), St. Joseph and the Infant Saviour, with the Boy John Bapt. as a pilgrim. Two of the Chapels have paintings by Tiepolo (Vault and Crucifixion). Behind the high altar is a sculptured sarcophagus, originally intended for the bodies of SS. Ermanno and Fortunato, patrons of the diocese, containing the body of the Beato Bernardo da S. Ginesio. Patriarch of Aquileia, murdered at Rinchivilla in 1350. The body is richly robed, and among its ornaments are some handsome rings and other jewellery. The sword which killed the Patriarch lies by his side.

In the Sacristy is a good Virgin and

Child with S. Lucia, by Dom. da Tolmezzo.

The campanile dates from the 12th cent., and the building presents some beautiful details of pointed brickwork.

The Baptistery, just across the road, has a fine Assumption on the ceiling by Tiepolo, with an altar-piece of the Madonna della Purità, and paintings in chiaroscuro on the walls, by G. D.

Tiepolo, his son.

In the Church of S. M. delle Grazie is a fine Virgin and Child, with SS. Gervasio, Protasio, Sebastian, and Roch, by Luca Monverde (1522); and in San Giorgio the Patron Saint slaying the dragon, with other subjects, by Florigerio of Conegliano (1543), the only known painting by this master, except two unimportant panels at Venice. The latter Church has a good belfry.

In the Bishop's Palace are some interesting paintings on the walls and ceilings by Tiepolo, and some restored frescoes by Giovanni da Udine.

The Museo Civico in the Palazzo Bertolini deserves a visit. It contains a fine *Coronation of the Virgin by Girolamo da Udine, a few pictures by Palma Giovane, Tiepolo, and others, a good 15th-cent. relief of the Virgin and Child, and a bust of Fra Paolo Sarpi. There is also a small but interesting Collection of articles in amber, ornaments in gold, jewels, Roman coins from Aquileia, and bronze implements found in the lower plain of Friuli. Steam Tramway N.W. to (16 m.) San Daniele, p. 343.

[Branch Rly. E. to Cividale (Rte. 85). Rly. N. to Pontebba, passing Gemona, a walled town with a fine 12th cent. Church. 3 m. S.W. of it lies Osopo (see above). The remainder of the line is described in the Handbook for Southern Germany (Rte. 306).]

On leaving Udine the Rly. turns N. and ascends the Torre, which it crosses before reaching

90 m. Buttrio.

94 m. S. Giovanni Manzano, Italian Custom-house.

The Judrio torrent, which forms the frontier, is crossed 2 m. before reaching

98 m. Cormons, Austrian Customhouse. The line now runs at the base of the hills, gradually approaching the Isonzo, the ancient Sontius, the hypothetical boundary of Italy, which it crosses before reaching

106 m. Gorizia or Görz (20,000), a modern manufacturing town on the Isonzo (see Handbook for South Germany, Rte. 106). The course of the Isonzo is followed to

114 m. Sagrado, where the line turns abruptly to the S.

119 m. Monfalcone. The Rly. now runs near the Adriatic through S. Giovanni on the Timavo, the ancient Timavus, 1 m. from the coast, the most northern point of the Adriatic. Shortly before arriving at Trieste, the chateau of Miramar, formerly the residence of the unfortunate Archduke Maximilian, is seen near the sea on

[Aquileja, 12 m. S.W.W. of Monfalcone (5000), is reached by a ferry across the Isonzo. This was in ancient times one of the most important provincial cities of Rome, and the chief bulwark of Italy towards the N.E. Augustus often resided in it, and its population was then estimated at 100,000. It was taken by Attila in 452, and reduced to ashes by that ferocious barbarian. Its climate is pestilential at certain seasons, from the marshes around. The *Duomo (1019-42) retains the E. apse and low crypt of that date. The pointed arches of the nave, &c., resting on classic columns and capitals, seem to have been rebuilt in the 14th cent. It was the metropolitan Church of the Patriarch, whose stone throne is still preserved in the apse. Roman remains in the neighbourhood are abundant; a small Museum contains inscriptions, coins, and a fragment of a Statue of Venus. (See Southern Germany, Rte. 106.)]

126 m. Nabresina Junet. Buffet. Here the Vienna line falls in.

133 m. Trieste Terminus (Handbook for S. Germany, Rte. 104).

ROUTE 83.

VENICE TO CASARSA, BY PORTO-GRUARO.

Miles.	Stations. Routes.	
	Venice 75	
6	Mestre 75, 82, 95	
16	S. Michele del Quarto	
21	Meolo	
32	Coggia	
48	Portogruaro 85	
48	Sesto Cordovado	
52	8. Vito	
56	Casarsa 82	

As far as Mestre this line coincides with Rte. 82. It then turns N.E., passing numerous unimportant Stations, to Portogruaro Junct., whence a Rly. runs to Udine. Here our line turns N. to San Vito, where are some good paintings in the principal Church —a large altar-piece by Fr. Vecellio (1524), and frescoes of New Testament subjects in the Choir by Pomponio Amalteo (1535). The Rly. proceeds to Casarsa, which has some wallpaintings in its Cathedral by Pordenone, well worth notice. From hence a Rly. is in construction to Gemona, passing through Spilimbergo and San Daniele (Rte. 82).

ROUTE 84.

VERONA TO CHIOGGIA, BY ROVIGO.

Miles.	Stations. Verona (P.	v \			outes. . 75
2	Verona (P.		•	UU,	, ,,
7	Dossobuono				103
13		•	•	•	100
	Vigasio				577
29	Cerea .	•	•	•	57
84	Legnago				57
52	Lendinara				
63	Rovigo				95
79	Adria				
87	Loreo				
94	Cavanella d	'Ad	lige)	
97	Brondolo		- 3		
99	Chioggia				

As far as Dossobuono Junct. this Rly. runs S.W. towards Mantua. It then turns S. to Vigasio, from which Stat. a direct line is in construction to Bologna. Hence the direction is nearly due E. to Cerea Junct., on the line between Mantua and Este, which we follow as far as

34 m. Legnago Junct. (Rtc. 57). Hence, passing in quick succession a number of unimportant Stations, we reach

63 m. Rovigo Junct. (Rtc. 95), cross the main line between Venice and Bologna, and continue E. to

79 m. Adria, a small town on the site of a very ancient city, which gave its name to the Adriatic Sea. Here is an interesting Museum of Terra-cotta vases and other antiquities. Beyond

87 m. Loreo, the Rly. turns N. to

99 m. Chioggia (21,000), a town on an island at the S. extremity of the Laguna. It consists of a wide street, extending the whole length of the island, with smaller ones branching off at rt. angles. On the E. side are canals, streets, and alleys filled with boats, masts, nets, and the usual implements of a fishing town. A wide

arm of the Lagoon separates the town from the bank or sandy island which here divides the Lagoon from the open sea. On this island is the small town of Sotto Marina (4000), between whose inhab, and those of Chioggia there exist great rivalry and jealousy.

The Cathedral, rebuilt after a fire in 1632, has a handsome pulpit, and a 14th cent. tower. The Gothic Granajo, or corn-store, resting on 64 pillars (1322), now serves as a fish and vegetable market. At the end of the main street a long low bridge of numerous small arches connects the town with the mainland. The harbour is much frequented, being convenient for the small coasting vessels of the Adriatic. The population is engaged in the coasting trade, in fishing, and in piloting vessels into the harbour of Venice.

Chioggia was founded, like the rest of the islands in this lagune, by the inhabitants who fled from the neighbouring mainland on the invasion of the barbarians. It was conquered by Venice, and from 1214 to 1797 a Venetian noble always filled the office of podestà. The Genoese got possession of the town after a severe struggle in 1379, but the Venetian nobles and merchants made desperate sacrifices to fit out a fleet, with which they reconquered the place a few months after. The island has a reputation for the beauty of its women, who are said to have furnished the models of the fine figures of the Venetian painters. The people of Chioggia are very proud of their descent: they are remarkable for their attention to dress. The Mantilla and Zendale may still be seen there, and the regular old Italian storyteller heard in the street. Goldoni's account of the inhab. in his day drolly hints their decline in prosperity: "In questo paese si divide tutta la populazione in due classi: ricchi, e poveri. Quelli che portano una parrucca ed un mantello, sono i ricchi; quelli che non hanno che un berretto, ed un cappotto, sono i poveri, e bene spesso questi ultimi hanno quattro volte più danaro degli altri."

the village of Brondolo (Brentalum), united by a bridge with Chioggia. For the Steamboat Journey to Venice, see Rte. 86.

ROUTE 85.

PORTOGRUARO TO CIVIDALE, BY UDINE.

Miles.	Stations. Routes.	
	Portogruaro 83	
9	Latisana	
20	S. Giorgio	
29	S. Maria la Longa	
38	Udine 82	
48	Cividale	

The Rly. runs E. to Latisana, where it crosses the Tagliamento. Several smaller streams are crossed before reaching S. Giorgio, whence the direc-tion is due N. as far as Udine (Rte. 82), the Junction of the lines for Trieste, Treviso, and Pontebba. Here the train turns E. again, and soon reaches

Cividale, the Roman Forum Julii, and ancient seat of the Lombard dukes. Within the Renaissance Cathedral is a curious octagonal Baptistery, much restored, but dating from the 8th cent. The Cathedral archives are of the highest interest. The *Tempietto Lombardo, or Chapel of S. Geltrudis, attached to a Nunnery, is a remarkable building of various dates ; and the little Church of S. M. dei Battuti contains a good painting by Martino da Udine (1529). For full description, see Handbook for Southern Germany (Rte. 106).

ROUTE 86.

VENICE TO RAVENNA, BY CHIOGGIA AND COMACCHIO.

Steamer from Venice to Chioggia, several times daily, in 2 hrs.; Rly. thence to (12 m.) Loreo or (20 m.) questi ultimi hanno quattro volte più Adria (Rte. 84); canal - boat and carriage onward. This is a difficult At the mouth of the river Brenta is route at the best; the road is in places very indifferent, and the terrible inundations of 1881-2 have not contributed to improve it. **Provisions** ought to be taken. The journey may be divided into three days, stopping at Chioggia, and Mesola or Ariano. Should the traveller leave the Rly. at Loreo, a boat will take him to (6 m.) Taglio di Po, and a carriage thence to (6 m.) Mesola. Should he descend at Adria, where better arrangements can be made for the journey, he will drive to (6 m.) Corbola, crossing the Po, and row thence to (6 m.) Ariano and (6 m.) Mesola.

The steamer leaves Venice from the Riva degli Schiavoni, calling at Malamocco and Pelestrina. The excursion as far as Chioggia and back is easily made in a day, and affords a good opportunity of seeing the famous Murazzi, or great sea-wall of Venice. The time occupied in rowing the distance in a 6-oared boat is about 6 hours; it would, of course, be much shorter to sail, with a fair wind.

In returning from Chioggia to Venice, in the afternoon, the sunset over the Lagoon, with the Euganean hills and the Veronese mountains in the distance through the golden haze,

is very fine.

The steamer proceeds down the Orfano Canal, leaving on the l. the Lunatic Asylum, and the Armenian convent of S. Lazzaro, and on the rt. La Grazia: then entering the canal of S. Spirito, it passes on the l. S. Clemente, where there is an Institution for female lunatics, and S. Spirito, a powder magazine, and on the rt. the quarantine ground of the Lazzaretto di Poveglia. It then runs nearer to the long island of the Lido, which forms a part of the natural breakwater extending nearly 80 m., from the mouth of the Piave to Brondolo, and formed by the deposit brought down by the rivers. first stopping place is (6 m.) Malamocco, a village of 800 inhab. employed in gardening and fishing. Metamaucum, the old capital of the district, and seat of a bishopric as far back as the 7th cent. was situated on another island near this, but has been submerged,

Further on is Forte Alberoni, which stands at the extremity of the island, and guards the Malamocco entrance on the N., with Forte S. Pietro on the S. side at the N. extremity of Pelestrina. Extensive moles, formed with large blocks of stone brought from Istria, are seen on each side of the Malamocco entrance: these have been made of late years in order to increase the scour at the ebbing of the tide, by contracting the width of the channel, and thereby produce a greater depth in the pass; this has succeeded so well that vessels drawing 30 ft. water can now enter the Lagunes through The principal dyke of Diga, completed in 1847, is 11 m. in length, and runs eastward from Forte Alberoni into the sea. The steamer coasts along the island of Pelestrina, 6 m. in length, passing a succession of small towns, but stopping only at (12 m.) Pelestrina (7000).

A little N. of this spot begins the line of the Murazzi, protecting the long sandy spits that separate the Lagune from the Adriatic. great sea-walls consist of an embankment of huge blocks of Istrian stone, rising 15 ft. above high water, presenting an inclined face towards the sea, in the form of stairs. Their entire length, including those on the island of Sotto Marina, where they can be seen, is 31 m.; they were commenced in 1741, and completed in 1782; the slope towards the sea is as 1 to 4; the width of this pyramidal structure at its base, on the level of the sea,

is 45 ft.

At the S. end of the Isola di Pelestrina are forts, protecting the entrance to the Porto di Chioggia from the sea.

Chioggia or Chiozza is described in Rte. 84. In the following sketch of the journey onward, it is assumed that the traveller does not avail himself of the Rly., but trusts to the boats and carriages of the country. Leaving the town, we proceed to (2 m.) Brondolo, on the Brenta, and thence by the Canale di Valle, which connects the latter river and the Adigs.

to (5 m.) Cavanella dell' Adige (Stat.) ascend the Adige W. for 2 m., and then turn S. along the Canale di Loreo to (10 m.) Loreo (Stat.), where the Rly. crosses the canal. Thence to (13 m.) Cavanella di Po, on the l. bank of the Po Grande, or della Maestra. The other branch farther S. is the Po di Goro, and between the point of bifurcation at the Punta di Sta. Maria and the sea these two arms of the river enclose the Isola d'Ariano, frequently subject to the destructive inundations of both its branches. On the northern shore of this island is (16 m.) Taglio del Po, where the traveller should leave his boat and take a carriage to (22 m.) Mesola (2000), on the rt. bank of the Po di Goro. Here a country carriage, quite good enough for the roads, may be hired for the next day's journey. Mesola appears to have been considered important as a frontier town, since it is recorded that it has been twice purchased of the House of Austria by the Church-by Pius VI., for a million of scudi, and by Leo XII., in 1822, for 467,000. The expense of keeping up the embankments of the canals and rivers in this part of Italy, which are admirably constructed and managed, is said to have made the acquisition an onerous one to the Papal Government. The interesting Church. erected in 1071, was once attached to a rich Benedictine abbey. pavement of opus Alexandrinum is worth attention. The spaces over the columns and the apse, formerly covered with mosaics, were subsequently painted by a certain Chegus, who has left his name on them. In the Refectory, now the property of Count Guiccioli, are three good subjects-the best, our Lord giving His benediction, between a group of saints -probably by Pietro da Rimini.

Leaving Mesola, the road proceeds along the flat sandy tract to

30 m. Pomposa, formerly an island, but now nearly 10 miles from the sea, a most interesting place, well worth a visit, The Benedictine Abbey, one of | Vienna, by an Austrian force; but the

the earliest in Europe, was founded in the 6th century. In the Refectory is a Last Supper of the School of Giotto. Guido d'Arezzo, inventor of the musical scale, was a monk in this abbey. The *Church has a W. front ornamented with marbles, and a nave and aisles with 18 arches, supported on marble columns with rich capitals. The frescoes in the choir deserve attention. In the Alexandrine pavement is the stone of dedication, bearing date 7th March, 1026. The campanile (165 ft.), built in 1063 by Azzo, has 9 stories, surmounted by a conical roof. Before the sea receded so far it was a landmark for mariners. A mile beyond Pomposa, the Volano

is crossed by ferry, and the road passes

over a sandy district to the

42 m. Porto di Magnavacca. 3 m.

W. lies Comacchio (8300).

The Lagunes of Comacchio, similar to those of Venice in their mode of formation, occupy an area of 106 sq. m., between the Po di Volano on the N. and the Po Primaro or Reno on the S., separated from the sea by a long sandy spit which has only one communication with it by the cut of Magnavacca. These Lagunes have from time immemorial been noted for their fisheries, consisting chiefly of eels and grey mullet: by means of a most ingenious system, the rivers which encircle them at a certain period of the year are allowed to flow in, and thus to introduce the young fry which ascend these streams from the sea; the fish are allowed to increase in size, and all exit is prevented by nets and sluices. The fishery employs nearly 8000 persons, and produces about 800,000 francs (32,000%) annually. The fish is cured on the spot, and exported to every part of Italy. The contrivances for enticing the young fish, and for retaining the old returning to the sea, which are very ingenious, have been described by Tasso and Ariosto.

The town of Comacchio was formerly fortified, and occupied, in virtue of a stipulation in the Treaty of defences were destroyed in 1848. It stands on an elongated island, having the Convent of the Cappuccini at one end, and the remains of the Citadel at the other. The depth of the Laguna varies from 3 to 6 ft.

About 7 m. S. of Magnavacca the road crosses the Reno at Il Passo, the supposed Spineticum Ostium of the ancients, leaving on the l. the almost abandoned town of Primaro and its small port, formerly defended by the Torre Gregoriana.

1½ m. further the Lamone is crossed, and we soon enter the northern extremity of the Pineta, many of whose finest trees were almost destroyed by the severe winter of 1880. The road traverses this tempest-stricken forest, and near the tomb of Theodoric, by the Porta Serrata, we enter

60 m. Ravenna (Rte. 97).

In the reverse direction this journey has been thus described:

"On leaving Ravenna, the road passes by the tomb of Theodoric, and soon after enters the Pineta. The deep silence of the forest is unbroken by the noise of the carriage, which passes over the green turf, scarcely marked by any track; and the traveller soon feels that without the aid of a guide, or the instinct of the North American, his path would be lost.

"18 m. Magnavacca. We changed horses and carriage at this place, by which we neither improved our vehicle nor the quality of the horses. The conveyance to which we were now transferred was somewhat ruder in construction than a tax-cart. We were given to understand that next day we should obtain a better carriage at

"38 m. Mesola, which we reached at sunset. Mesola consists of a large building, the residence of the governor, apparently constructed so as to be turned into a fort if necessary, and a few straggling houses, all lying below the level of the river, which is here magnificently embanked. During

this day's journey we crossed five streams by means of ferry-boats; but the steepness of their banks, and the. bad arrangements of the boats, convinced us that no English carriage could be safely transported without improved means. We started from Mesola the next morning at daybreak. and drove along the S. bank of the Po di Goro, or Po Piccolo, to the point opposite Vicolo, where we found numerous boatmen, and soon made an arrangement for our conveyance to Chioggia. We were now dragged in a canal-boat, by two men, up the Po to (40 m.) Sta. Maria in Ponto, without landing at Ariano. Before arriving at Sta. Maria we left the boat in order to avoid the tiresome navigation round the western point of the island. We reached Sta. Maria in this way, after a walk of a mile, while the boat did not arrive for 3 hours. The effects of the floods on this island of Ariano were still visible in the broken banks, and in the vast masses of shingle thrown up on various parts of the surface. The inhabitants were unable to leave their houses for 15 days during the great flood of November, 1839. On the arrival of our boat we proceeded on our voyage, passing through numerous canals, and seldom encountering a lock, in consequence of the level character of the country. We crossed the Po della Maestra, the Adige, and the Brenta, during the day; but the only towns we passed were (46 m.) Cavanella di Po and (49 m.) Loreo. We arrived at Chioggia at 8 in the evening, and our route altogether, in spite of the drawbacks mentioned, was far from being uninteresting; the swamps, canals, and rivers were so unlike anything we had seen before, that we were amused by the novelty of the scene; the time passed away pleasantly under the awning of the boat, or in walking along the banks of the canals, which the slow movement of our boat permitted; we were struck by the simple manners of the peasantry, and still more by the extreme beauty of the women; we were not

diligence; and at the close of our journey we almost regretted that it was the only one, and the last of the kind."-Dr. Fraser.

ROUTE 87.

TRENT TO BASSANO, BY THE VAL SUGANA .- CARRIAGE-ROAD.

60 m.-Dil. daily in 11 hrs.

The scenery is far superior to that between Trent and Verona. The Val Sugana is highly picturesque, the Gorge of the Cismone very striking. and the spurs of the hills beyond Bassano offer charming views over the great Venetian plain.

The improved road, soon after leaving Trent (685 ft.), enters the gorge of the Fersina, and is cut through the rock by an easy gradual

ascent to

7 m. Pergine (1580 ft.)-a pretty town of 4470 inhab., with a Castle of the Bishops of Trent on a rock of slate, on the l. bank of the Fersina. It stands in the midst of charming scenery near the watershed between the Adige and the Brenta. Beyond it the river Brenta takes its rise in the two small picturesque lakes of Caldonazzo and Levico, on the rt. of the road. The upper part of the valley through which it flows, and our road descends, is called Val Sugana, and it presents features of extreme interest. The post-road between Per-gine and Levico, being carried through a defile flanked by heights which conceal all view, will convey but a very limited notion of the beauties which surround the cradle of the Brenta. [From Pergine a road strikes S. by Sta. Catarina, along the W. margin of the Lake of Caldonazzo, through the extensive chestnut-woods of Castegne, which overshadow it, and through Calcerancia, to the village of Caldonazzo at the lower end of the lake. Here it turns N.E., and falls into the post-road at Levico.] The main road descends to skirt the margin of the the traveller may proceed through

little Lago di Levico, separated from the Lake of Caldonazzo by a low ridge, along which ran formerly the Roman road between Trent and Treviso.

14 m. Levico (3670), with mineral springs, recommended for rheumatism, liver complaints, and consumptive disorders. A large Bath-house affords accommodation for 300 persons. The country in the immediate vicinity is bleak and tree-less, but the excursions around are numerous and beautiful.

S.W. a good road leads to (3 m.) Caldonazzo, and follows the Val Centa S. to (8 m.) Lavarone (3375 ft.). beautifully situated near the little Lake of the same name. Footpath thence S.W.W. through park-like scenery in 2 hrs. to Folgaria, and (2 hrs.) Serrada. 3 hrs. W. of Lavarone is Vezzena, reached by way of the little Lake of Laghetto, and the Inn at Monterovere (4265 ft.). From Vezzena the high road may be regained by the Val di Sella, where is an Establishment of Baths.

At Levico the high road turns

N.E.E. to

18 m. Masi, a pleasantly situated village, where the fine Dolomite peaks of the Cima Dodici (7660 ft.) begin to show themselves to the S. 2 m. further, to the l. of the road, rises Roncegno (1760 ft.) with a muchfrequented establishment of springs and mud-baths.

21 m. Borgo di Val Sugana (1475 ft.). the principal place in the valley, has 3900 inhab., most of whom are occupied and enriched by the culture of silk. It is somewhat compressed within the neighbouring heights, and occupies the site of Burgum Ausugii, a military station on the great road made by the Romans to connect the shores of the Adriatic with the colony of Tridentum. Among the castles with which this part of the valley abounds, that of Borgo, which belonged to the Counts of Telvana, is the most conspicuous. From Borgo Castelnuovo into the Val Tesino. The road quits the Bassano route at Castelnuovo, turns N.E., passes by Strigno and Bieno, crosses a low col, and descends to Pieve di Tesino.

31 m. Grigno, on the boundary of Tyrol, and in the province of Venice. Near this the Vale of Tesino opens out from the N. It is inhabited by a race who follow the profession of pedlers and printsellers, and wander all over the world with rude pictures of saints, &c., for sale. This trade began in the middle of the 17th cent.; and though it has now much fallen off, the inhabitants of this obscure valley still maintain agents in some of the principal cities of Europe and America. The family of Artaria come from hence. The children of the valley never fail to return with the earnings of years of toil, to spend them and end their days by the banks of the Tesino. The Brenta, which has hitherto flowed E., now turns S. through a rocky gorge, in the midst of which is

35 m. Texe, with the Austrian Custom House.

40 m. Primolano. Napoleon here surprised and defeated the Austrian vanguard in the memorable campaign of 1796. Primolano, as well as Borgo and Levico, were also the scenes of engagements between General Medici's division of the regular Italian army and the Austrians in July, 1866. There is an excellent carriage-road to (12 m.) Feltre. (Excursion to Primiero and Agordo, see Rte. 365, Handbook for S. Germany.)

[From Primolano, or Borgo, or, better still, from Pedescala or Valstagna, an excursion may be made S. of our road to the Sette Comuni

(Rte. 76).]

Between Primolano and Cismone the Brenta traverses the magnificent defile of Covelo (Kofel), and the road is carried through it at a considerable height above the river, with precipices above and below. Where the rocks are highest and wildest a singular forcess-cave once existed in the face of

the cliff, 100 ft. above the road. It was capable of containing a garrison of 500 men, and its guns completely commanded the passage. Maximilian took it from the Venetians in 1509, and it was thenceforth held by Austria, though within the territory of Venice. It completely commanded the passage valley: it had no visible approach from above or below, and was supplied with water from a spring within the cave. Its powder magazine was cut out of the rock.

At Cismone, where the torrent Cismone enters the Brenta, Napoleon halted the night before he routed the Austrians at Bassano in 1796, and was glad to content himself with half a private soldier's ration of bread for supper.

47 m. Valstagna, on the W. bank of the Brenta, is famous for its manufacture of broad-brimmed hats. It is placed at the opening of a deep ravine which penetrates into the Sette Comuni, and offers the easiest access from the valley of the Brenta, by which the principal traffic is carried on with Bassano. A stone bridge over the Brenta leads to the hamlet of Oliero, with a large paper manufac-No traveller should pass this picturesque spot without seeing the magnificent natural cavern in the Dolomitic limestone, which here forms a vertical wall towards the valley of the Brenta, and from which issues a considerable stream or river of most limpid water, evidently one of the principal subterranean drains of the superjacent table-land of the Sette It may be explored by torchlight in an hour. The stalactites are fine, and the whole scene very striking. [There is a road to Bassano by the rt. bank of the Brenta.] The valley opens at

52 m. Solagna, beyond which a view is soon obtained of the broad and fertile plain, in the midst of which lies

60 m. Bassano (Rte. 79).

PART V.

EMILIA.

LIST OF ROUTES.

ROUT	PAGE	ROUTE
95.	Venice to Bologna, by Padua, Rovigo, and Ferrara 352	105. Reggio to Guastalla, by Bagnolo 467
97. 98. 99. 100. 101.	Ferrara to Suzzara	106. Sassuolo to Mirandola, by Modena and Cavezzo 468 107. Bologna to Florence, by Pistoia 468 108. Bologna to Florence, by Pietramala and the Pass of La Futa 470 109. Faenza to Florence, by Marradi and Borgo San Lorenzo 472 110. Florence to Forli, by Dicomano and the Pass of San Benedetto 473 111. Bologna to San Felice sul Panaro 474
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ROUTES.

VENICE TO BOLOGNA, BY PADUA, ROVIGO, AND FERRARA. Miles. Stations. Routes. Venice . . . 75 Mestre . . 75, 82, 83 23 Padua . . . 75, 79 29 Abano 31 Montegrotto 34 Battaglia 38 Monselice . . . 57 46 Stanghella 51 Rovigo . . . 84 56 Arqua

ROUTE 95.

Miles.	Stations. Routes.
60	Polesella
67	S. Maria Maddalena
68	Ponte-lago-scuro
71	Ferrara 96,97
78	Poggio Renatico
81	Galliera
85	S. Pietro in Casale
88	S. Giorgio di Piano
96	Corticella
100	Bologna
	98, 101, 102, 107, 111
	ALICE AND DESCRIPTION OF THE PARTY OF THE PA

Venice and the Rly. as far as 23 m. Padua Junet, are described in Rte. 75. On leaving Padua the Rly. makes a wide curve to the S., leaving on the rt. the lines to Bassano and Vicenza, and affording on the left a good view of the domes of Sta. Giustina, the minarets of S. Antonio, the double-topped tower of the Observatory, and the lofty roof of the Palazzo della Ragione. Crossing the Canal, and bisecting the plain, the Rly. approaches the northern extremity of the Euganean hills, near which is situated

29 m. Abano, much frequented by Italians during the bathing season (June, July, and August), with a well-appointed Stabilimento. Its baths have retained their celebrity from the time of the Romans, and under the name of Fons Aponus, the place is repeatedly mentioned by classical authors; medals and other remains of antiquity have been found here in abundance: the place is also remarkable as the birth-place of Livy, of Valerius Flaccus, and of Pietro d' Abano, in whom the Paduans take almost equal pride.

" From a sort of natural tumulus, about 15 ft. high, and above 100 in circumference, burst two or three copious streams of hot water, varying from 77° to 185° Fahr.: they contain a minute portion of muriates of soda, lime, and magnesia, and sulphate of lime; the gaseous emanations with which they are accompanied consisting of azote and carbonic acid. A part serves to fill the baths and pits for heating the muds; a part loses itself in cuts and wet ditches, amidst the meadows; and a part turns the wheel of a mill, which whirls amidst volumes of smoke.

"The meadows, which are of surprising fertility, extend about 2 m. to an insulated hill, entirely covered with trees, brushwood, and vines; from the foot of this issue smoking streams, and a little farther is another single hill, from whose roots issue hot mineral waters. The structure of the hills, and their character and position, show evidently that they are N. Italy.

outliers of the volcanic group of the Euganeans.

"There are other springs of the same nature, and having all of them more or less medicinal virtues; which procured apparently for this place the ancient name of Aponon, derived from a, privative, and movos, pain.

It is celebrated for its Muds, which are taken out of its hot basins. and applied either generally or partially, as the case of the patient may demand. These are thrown by after having been used, and at the conclusion of the season, returned to the hot fountain, where they are left till the ensuing spring, that they may impregnate themselves anew with the mineral virtues which these are supposed to contain. The muds are, on being taken out, intensely hot, and must be kneaded and stirred some time before they can be borne. When applied - an operation which very much resembles taking a cast—they retain their heat without much sensible diminution for three-quarters of an hour, having the effect of a slight rubefacient on the affected part, and producing a profuse perspiration from the whole body. Heat is considered as so essentially seconding their operations, that this watering-place, or rather mudding-place, is usually nearly deserted by the end of August; though there are some who continue to wallow on through the whole of September.

"The baths, though sometimes considered as a remedy in themselves, are most generally held to be mere auxiliaries to the muds, and usually but serve as a prologue and interlude to the dirty performance which forms the subject of the preceding paragraph, they being supposed to open the pores and dispose the skin to greater susceptibility."—Rose's Italy.

The thermal springs in this district are very numerous. Besides those at Abano, there are others at Ceneda, Monte Gottardo, Sant' Elena, San Pietro Montagnone, Monte Grotto, San Bartolommeo, Monte Ortone, and San Daniele in Monte.

The Rly, runs at the foot of wellwooded and extremely picturesque hills to

3 m. Montegrotto, where there are several hot, gaseous emanations, and a bath-house. Beyond a tunnel through a spur of the Euganeans, is seen on the 1. the Castle of Cattajo, bequeathed by Marchese Obizzo (a Venetian nobleman), to the Duke of Modena. The old part of the castle, built in 1550, contains some frescoes by Gian Battista Zelotti, a friend of Paolo Veronese. The Archeological Collection is full of interest, and there are specimens of old armour and warlike weapons, early Christian inscriptions, Etruscan, Greek, Egyptian, and Roman sculptures, and other curious antiques and relics.

34 m. Battaglia, situated in an amphitheatre of hills, at some distance from the village. Here are some thermal springs, much frequented in July and August. The Stabilimento di Sta. Elena lies in the beautiful park of the Wimpffen château, which is conspicuous on a terraced knoll close to the line. The treatment pursued is similar to that at Abano; but the place is quieter. Opposite, on the top of a hill, stands the picturesque Castle of Monticelli.

[About 2 m. E. is Carrara di S. Stefano, once celebrated for its Benedictine Monastery founded in 1027. Several of the Carrara family were buried here. Marsilio (1330) has a marble monument, with reliefs of the Virgin, SS. Antony and Benedict. On a pilaster by the S. wall is an inscription in Lombard characters relative to the death of Ubertino Carrara in 1365, in which the family is designated by the name of Papafava, lords of Carrara and Padua. The tower bears the date of 1293. The bellfine old monastery was suppressed in 1777, and sold by the Venetian Government to the Erizzo family.]

38 m. Monselice Junct. (8000), in a depression between two peaks, is sur-

mounted by a Rocco, or Castle of the 13th cent., even more feudal in aspect than Este. It has long ranges of curtain walls with stepped battlements, studded with bold square crenellated towers. They ascend and descend the hill-sides, intermingled with rich vegetation. Monselice was a place of importance in the middle ages: in the 10th cent, it became a feudal possession of the House of Este, even before they had acquired the town whose name they subsequently adopted (1165). The hill of the Rocco, from which the town derives its namemountain of silex - is formed of trachyte, known by the local designation of masegna, which is extensively quarried for building purposes. The Palace on the hill belongs to the Duodo family. The Church, with its seven detached chapels, in imitation of the seven basilicas of Rome, was designed by Scamozzi. In the Villa Cromer is preserved one of Canora's Esculapius. All the country is exceedingly rich, but intersected by muddy canals. Rly. W. to Este (Rte. 57).

EXCURSION TO ARQUA.

[3 m. S.W. is Arqua del Monte (Carriage there and back, 10 fr.), reached by a picturesque road at the foot of the hills. The return may be varied by joining the Rly. at Este, or vice versa. Arqua is beautifully situated amongst the Euganean hills; here Petrarch lived and died (1304-74). The house shown as his habitation in the upper part of the town has wallpaintings of subjects taken from his poems (16th cent.), but is much altered (Custode, 50 c.). Here is Petrarch's chair; and Petrarch's pretended cat, or miccia, as he used to call her (and as all cats are still called in Italy), is here stuffed in a small niche. tomb of the Laureate, of the same form as Antenor's at Padua, stands on four stumpy pillars in the churchyard. It is of red Verona marble, and was raised by Francesco di Brossano. husband of Francesca, one of the illegitimate children of the poet. The inscription is by Petrarch himself. Above is a bronze bust, placed there in 1677. Byron has sketched this sepulchre in a well-known passage of 'Child Harold,'—

There is a tomb in Arqua, &c.

The Pozzo di Petrarca, a walled cistern, is said to have been built at his expense for the use of the town. Near Arquà is a spring of strongly sulphureous water. Very good figs and white wine are grown here.

46 m. Stanghella, where we cross the Canale Gorsone, which flows into the sea near Chioggia. 2 m. further we reach the Adige, in crossing which there is a good view over the plain of Rovigo, the river being here at a higher level than that town. The circular fort on the left was erected by the Austrians. The country is flat and marshy, but luxuriant in vegetation.

51 m. BOVIGO Junct. (11,000), an active and cheerful city, the seat of the Bishop of Adria. The Duomo is a plain building, with some good columns of Serravezza and local conchylious marbles. In the Piazza Maggiore is a Column on which once stood the Lion of St. Mark and a marble pedestal for the gonfalone of the Republic. The Chapel of the Madonna, a circular edifice at the extremity of the city, contains a host of votive offerings and paintings, the latter principally by inferior artists of the Venetian school. At the Town Hall is the *Galleria Municipale, which contains several paintings of interest, mostly Venetian.

Badile (Antonio): Adoration of the Magi, small and crowded.

Bellini (Gior.): Virgin and Child, in a green tunic.—Marriage of St. Catharine, who wears wreaths of pearl and leaves.

Bellini (Gentile): Virgin and Child (1483).

Cima (attributed): Virgin and Child, with two rabbits.

Dosso Dossi: SS. Lucia and Agata.
—SS. Benedict and Bartholomew—
large full-length figures, finely coloured.

Garofalo: Virgin and Child, with SS. Jerome, Andrew, Paul, Benedict, and Peter.

Giorgione: *Portrait.

Girolamo da Santa Croce: Virgin and Child, with SS. John Bapt., Francis, Joseph, and Sebastian (small and minute).

Holbein: Portrait of Ferdinand I. Licinio (Bernardino): SS. Margaret, Lucia, and Catharine. The flock of sheep in the background has probably misled the compiler of the Catalogue, who calls the sitting figure St. Agnes.

Marco Belli: Circumcision, copied from Giov. Bellini.

Palma Vecchio: *Virgin and Child, with SS. Helen and Jerome.—Virgin and Child, with SS. John Bapt. and Roch.

Panetti: Pietà. Pedrini: Ecce Homo.

Polidoro: Marriage of St. Catha-

Schiavone: Apollo and Daphne. Spagna: Virgin and Child (small). Titian: SS. Nicholas, Paul, Francis, and Cecilia.—Virgin and Child—good copy (original at Vienna).

In the passage are three oval tables of handsome lumachella marble. The Library, which contains 70,000 vols., has a painting of S. Lucia, by Quiricio da Murano (1460), and a few portraits.

In the W. part of the town are two 10th-cent. square towers, both out of the perpendicular. [Rly. W. to Legnago, E. to Chioggia.]

The main line traverses a marshy tract to

56 m. Arqua, beyond which it crosses the Canale Bianco.

2 4 2

60 m. Polesella. The town extends for a considerable distance along the N. bank of the Po, which here forms the boundary between Venetia and Romagna.

67 m. S. M. Maddalena, on the N. bank of the Po, which is crossed by a long iron bridge to

68 m. Ponte Lago Souro, a place of considerable commercial activity, as the principal port on the lower Po.

71 m. FERRARA (29,000), the capital of a province, in a fertile but unhealthy plain, at a level of only 61 ft. above the sea, and at a short distance from the Po, whose bed is on a level with the tops of the houses. city, the Forum Alieni of Tacitus, and once the residence of a court celebrated throughout Europe, still retains many traces of its ancient grandeur. There are broad and ample streets, but grass grows on the pavement; the Palaces are falling into decay; and the walls, 7 m. in circuit, which once contained nearly 100,000 inhab, now enclose vast areas of kitchen garden and deserted sites. The population is collected together in the centre of the city, and thinly scattered over the remaining portion. Jews are an opulent body, and number about 3000. In spite of their deserted appearance, the broad and handsome streets are imposing; the Corso di Po, by which the city is entered from the Rly. Stat. with its prolongation the Corso di Porta Mare, is 1 m. in length.

been founded in the 5th cent, when the invasion of the Huns and the destruction of Aquileia drove the inhabitants into the marshes for security. Its walls were built in the 6th cent. by the exarchs of Ravenna, and it was raised to the rank of a city in 661, when the bishopric of Vigovenza was transferred to it; its archbishopric was founded by Clement XII. in 1735. But the chief interest of Ferrara arises from its connection with

the House of Este. As far back as the 10th cent. we find this family connected with Ferrara; first as supreme magistrates, and afterwards as hereditary princes (1240), acknowledging generally the suzerainty of the Pope, though sometimes asserting their independence. Ferrara remained under their sway until the extinction of the legitimate branch in 1597, in the person of Alfonso II.: and in the following year it was annexed to the States of the Church by Clement VIII., on the pretext that Cesare d'Este the representative of the family by collateral line, was disqualified by illegitimacy. During the 16th cent. the Court of Ferrara was unsurpassed by any in Europe for its refinement and intelligence; its University was renowned throughout Christendom, and so many English students were collected within its walls as to form a distinct nation in that learned body. But there are greater names associated with the history of Ferrara at this period than those of its princely sovereigns. "Melancholy as the city looks now, every lover of Italian poetry," says Forsyth, "must view with affection the retreat of an Ariosto, a Tasso, a Guarini. Such is the ascent of wealth over genius, that one or two princes could create an Athens in the midst of this Bootia. The little courts of Ferrara and Urbino seemed to emulate those of Alexandria and Pergamos, contending for pre-eminence only in literature and elegance.'

In addition to the ancient brilliancy of its court, Ferrara offers no inconsiderable interest to the English traveller for the impulse which it gave to the Reformation, and for the asylum given to Calvin and to Marot by Duchess Renée, the high-minded daughter of Louis XII., and wife of Ercole II. She afforded protection to numerous friends of the Reformed Faith who fled from other parts of Italy, and even from countries beyond the Alps. That accomplished princess had become acquainted with the doctrines of the Reformers previous to her departure from France in 1527, by means of some of those learned persons who frequented the court of Margaret, Queen of Navarre. "She extended her protection and hospitality to many of her own countrymen, whom the violence of persecution had driven out of France. Mad. de Soubise, the governess of the duchess, resided at Commence of the commence of th



	THE PROPERTY OF THE PARTY OF TH											
				Duomo.	9	C	3	S.Francesco.	17	C	3	Hospital and Prison of Tasso and Pal. Roverella.
				S.Andres.	10	C	3	Il Gesù.	18	B	2	House of Ariosto
				S.Benedetto.				S.Maria in vado.	19	C	3	Post Office.
ľ	4	B	2	Cappuccini.				S.Paolo.	20	C	3	Theatre.
				Corpus Domini.				Castello.	21	C	3	Seminario.
								Pinacoteca and Ateneo.		0		HOTELS.
ľ	A	č	3	S.Domemeo.	15	C	3	University.	B	5	3	Stella d'Oro.

London; John Murray, Albemarle Street.

Jean de Parthenay, sieur de Soubise, afterwards a principal leader of the Protestant party in France. In 1534 the French poet, Clement Marot, fled from his native country, in consequence of persecution; and, after residing for a short time at the court of the Queen of Navarre, in Bearn, came to Ferrara. He was recommended by Madame de Soubise to the duchess, who made him her secretary. About the same time the reformer John Calvin visited Ferrara, where he spent some months under the assumed He rename of Charles Heppeville. ceived the most distinguished attention from the duchess, who was confirmed in the Protestant faith by his instructions." Among the other learned personages assembled here at this time was Fulvio Peregrino Morata, who had been tutor to the two younger brothers of the duke, and who became still more celebrated as the father of Olympia Morata, the most enlightened female of her age; who first "acquired during her residence in the Ducal Palace that knowledge of the Gospel which supported her mind under the privations and hardships which she afterwards had to endure.

Under the sway of the house of Este, Ferrara was one of the great commercial cities of Italy. Its trade began to decline in the 16th cent., and, although it has been much reduced even since that period, the city still carries on a considerable traffic in agricultural produce. A great deal of business was formerly done here in hemp, of which large quantities found its way into the English dockyards, the Ferrara growth being considered the best for cordage.

Ferrara had its School of Path-TERS, but none of them rose to the first rank, and their leaders were influenced in turn by the Schools of Padua, Bologna, and Venice. Examples of all the chief painters will be seen in the Churches and Pinacoteca, unhappily in many cases over-restored. Cosimo Tura, the Mantegna of Ferrara (1418-1481).-Lorenzo Costa (fl. 1474).—Dosso Dossi (1474-1559).—B. Benvenuto, surnamed Ortolano (1467-1525).—Benvenuto Tisio, called Garofalo (1481 - 1559), who worked for some years under Raphael. Lodovico Massolini, pupil of Lor. Costa (1530). — Girolamo da Carpi, pupil of Garofalo (1501-1556). — Bastianino ("a weak imitator of Michel Angelo," Cic.) (1532-1585). — Giuseppe Mazzuoli, called Bastaruolo (1589). — Scarsellino (1551-1621). — Carlo Bononi, pupil of Bastaruolo, and an imitator of the Caracci (1632).

Principal Sights in topographical order. [The traveller from Padua to Ravenna by the mid-day train must wait 1½ hr. at Ferrara, and may easily drive to the Castle and Cathedral—the two most important objects.]

*Castle; *Cathedral; Seminary; S. Paolo; *Library; S. M. in Vado; *Palazzo Schifanoia; S. Francesco; Prison of Tasso; *Picture Gallery; S. Cristoforo; House of Ariosto; S. Benedetto; S. M. della Ross.

CHURCHES.

The *Cathedral was consecrated in 1136; its highly interesting Gothic exterior, with few exceptions, belongs to that period, but the interior has been spoiled by modern renovations. The *beautiful W. front is divided by buttresses capped with turrets into three equal portions, each subdivided into a triplet, with two exquisite arcades one above the other, a small wheel window, and a third arcade beneath the eaves of the low-pitched gable. There is no finer work of the kind in Italy. The porch is composed of a semicircular arch supported by columns, which rest upon curious figures on red marble lions; the side doors have also semicircular arches. The rude reliefs with which this part is covered are in a good state of preservation; they represent the Last Judgment, various events in the Life of Christ, the Seven Mortal Sins, and numerous sacred, profane, and grotesque emblems. Over the S. door is a colossal marble bust of Donua Ferrara, sister of the founder, and on the same side a statue of Alberto d'Este, in the pilgrim's dress, in which he returned from Rome in 1390, laden with bulls and indulgences. Over the central door is a relief of St. George and the Dragon, and higher up the long-venerated miraculous statue of the Virgin, attributed to Niccolò da Pisa.

The double areade is continued round the flanks of the edifice. At the S.E. extremity is the huge but unfinished Campanile, in four tiers of high round arches, built of Verona marble, in the time of Duke Ercole II.

The interior is in the form of a Greek cross. The semicircular choir was first added in 1499, by Rosette, a native architect, known as one of the earliest restorers of Italian architecture; the portion beyond the transept dates from 1637, and the remainder from 1712 to 1735. the 3rd chapel rt. is Garofalo's picture of the Virgin and Child in the clouds, with two female saints below. In the 4th chapel rt. are works in distemper by Cosimo Tura, Martyrdoms of saints, boldly painted in a large style. In the transept are excellent coloured sculptures of Christ and the Apostles-half-lengths in niches, by Alfonso Lombardo; and bronze statues of the Crucifixion, the Virgin, St. John, and St. George, by Niccolò Baroncelli, much admired by Donatello. On the vault of the choir is the *Last Judgment, by Bastianino, one of the favourite pupils and the best copyist of Michel Angelo. Lanzi says that it occupied 3 years in painting. Like Dante and Michel Angelo, Bastianino availed himself of the opportunity to put his friends among the elect and his enemies among the damned; the picture consequently contains numerous portraits of both. Among the latter is pointed out the young woman who refused his hand, while the one whom he married is placed among the blessed, and is seen maliciously gazing at her early rival. It is much to be regretted that recent attempts to restore this fine work have injured the effect of the original colouring. The Annunciation on the rt, and the St. George on the 1., are sepulchral monuments, and the cell

by Cosimo Tura, the painter of the 23 choir-books presented by Bishop Bartolommeo della Rovere. Over the 6th altar on the 1, is a *Coronation of the Virgin with ten Saints and an Innocent, by Francia, a beautiful work. In the 3rd chapel on the l., Madonna with SS, Paul, Giustina, Catharine, and another Saint, by Garofalo (1524). To the l, and rt. of the entrance door are large frescoes of SS. Peter and Paul, by Garofalo. In a room near the Sacristy, Annunciation by Garofalo, Virgin and Child by his master, Panetti, and a Statue by Jacopo della Quercia. On the wall of the choir is the sepulchral memorial of Pope Urban III., who died of grief here in 1187, on hearing of the reverses of the second crusade, previous to the fall of Jerusalem.

S. of the cathedral is the Palazzo della Ragione, with an old arcade in the Pointed style.

San Benedetto (3, B. 2). The most remarkable paintings are Christ on the Cross, with St. John and other saints, by Dosso Dossi; the Martyrdom of St. Catharine, by Scarsellino, one of his finest works; a Circumcision, in the rt. transept, by Luca Longhi of Ravenna; and an Assumption of the Virgin, in the l., by Scarsellino. The monument of Ariosto, removed to the library, stood in the chapel on the rt. of the choir, where is a representation of it in painting. The Convent has been turned into Barracks. On the ceiling of an Office, formerly the vestibule of the refectory, is a painting of Paradise, with a choir of angels, by pupils of Dosso Dossi.

S. Cristoforo (6, B. 3), whose fine architecture is attributed to Sansovino, is decorated with sculptures by that celebrated artist. The twelve chapels are remarkable for as many paintings of the Mysteries by Niccold Rosselli. The adjoining Campo Santo occupies the gardens and cloisters of the Certosa. The cloisters are covered with of the monks converted into mortuary chapels. Among the tombs are those of Borso d'Este, first Duke of Ferrara, founder of the monastery; Duke Venanziano Varano and his wife, by Rinaldini; Lilio Giraldi, the mythologist, by Lombardi, removed from the cathedral; the wife of Count Leopoldo Cicognara; and Bernardino Barbulejo, or Barbojo, said to have been the preceptor of Ariosto. Here also may be seen the bust of Cicognara, Canova's last work: the tomb of Count Mosti, by Tadolini; that of Count Costabile by Tenerani, and the monument of Garofalo, containing his ashes, brought from Sta. Maria in Vado. The remains of the painters Ortolano, Bononi, and Bastianino, were also brought here from that Church. Forming the entrance to one of the chapels is a beautful doorway by Sansovino; another chapel, intended to contain monuments of illustrious Ferrarese, contains good statues of Monti and Varano by Ferrari, a native artist of merit.

Corpus Domini (C, D. 3) has some tombs of the d'Este family.

San Domenico (7, C. 2) is remarkable for the statues on its front by Andrea Ferreri. Here is the tomb of Caliognini, precursor of Copernicus. There are also some pictures by Scarsellino, and in the 4th chapel l. is a bust of St. Hyacinth, by Antonio Lombardo.

S. Francesco (9, C. 3) was founded by Duke Ercole I. (1494). In the chapel on the l. of the choir are the Marriage of the Virgin and the Flight out of Egypt, by Scarsellino; and an interesting work by Ortolano in the 4th chapel l. In the rt. transept are two pictures by Bononi, and a good painting by Scarsellino, the Virgin and Child with S. Theresa. In the same arm of the transept is the monument of Marchese di Villa of Ferrara, celebrated for his defence of Candia against the Turks in 1676;

torian of the family, and secretary of Duke Alfonso. In the first chapel on the l. is a marble altar-piece in high relief, attributed to the Lombardi. Not the least remarkable curiosity of this Church is the famous echo, said to reverberate 16 times.

Il Gesù (10, C. 3).—In the choir is the mausoleum of the Duchess Barbara of Austria, wife of Alfonso II., eloquently eulogized by Tasso.

S. Giorgio (E. 4) is celebrated as the scene of the General Council held at Ferrara by Pope Eugenius IV., in 1438, for the purpose of bringing about a union between the Greek and Latin Churches, and at which the Emperor John Palæologus was present. Even at that period the atmosphere of Ferrara was tainted by malaria, for it is recorded that the council was removed to Florence in consequence of the unhealthy climate of this city. The Chapel on the rt. of the choir is painted with the Miracles of St. Benedict. On the l. is the magnificent *tomb of Lorenzo Roverella, physician to Julius II., and afterwards Bp. of Ferrara, by Ambrogio da Milano (1475). It consists of a recumbent effigy, on a sarcophagus within an arched recess, all in white marble, relieved by inlaid bits of porphyry. Sculptures of the Virgin and Child, with three bishops, St. Jerome, St. John Bapt., and numerous angels, adorn the tomb, and the whole is surmounted by figures of St. George and The high altar is richly the dragon. inlaid with jasper and alabaster, and there are some good intarsia stalls.

Sta. Maria in Vado (D. 3, 4), one of the oldest churches in the city, but entirely altered by modern restoration, is celebrated for a miracle resembling that of Bolsena. The Church tradition relates that, the faith of the prior having failed at the moment of the consecration on Easter Sunday, 1171, the Host poured forth blood, and converted him from his disbelief and that of Giambattista Pigna, his. Here are some fine paintings by Corlo

Bonone. In a chapel near the choir is a painting of Justice and Power, by Cotignola, containing the celebrated Latin enigma of Alessandro Guarini, which has not yet been explained.

- S. Maurelio (4, B. 2) has a Virgin and Child with saints, and another with Capuchin nuns, both by Scarsellino; SS. Christopher, Antony the Abbot, Dominic, and Francis, in the sacristy, by Carlo Bonone.
- S. M. della Rosa, in the Via Giardini (C. 2) contains a *Pietà with terra-cotta figures, by Guido Mazzoni (1488).
- S. Paolo (12, C. 2) has one of the masterpieces of Scarsellino, the Descent of the Holy Ghost. An Adoration of the Magi, and the vault of one of the side-chapels, are by the same master. The choir was painted by Scarsellino and Bonone. The Re-surrection is by Bastianino. Two surrection is by Bastianino. Two painters of this school are buried here,-Giambattista Dossi, and Bastaruolo, who perished while bathing in the Po. Upon the 5th pilaster rt. is the *bust, by Vittoria, of Antonio da Montecatino, friend and Minister of Duke Alfonso, better known as a professor of Peripatetic philosophy.

The *CASTLE, formerly the Ducal Palace, surrounded by its ample moat and bridges, carries the imagination back to the fortunes of Ferrara during the middle ages. "It stands," says Forsyth, "in the heart of the subjugated town, like a tyrant intrenched among slaves. It is a huge, square building, with towers at the angles; it retains few traces of the ducal family, and wears an air of melancholy, in accordance with the deserted aspect of the city." Its apartments were formerly decorated by the first masters of the Ferrarese school, but the paintings have entirely disappeared, except on the ceilings of the antechamber and the Saloon of Aurora, where some by Dosso Dossi still remain. The building is now occupied by the fr.; Catalogue, 1 fr.), is at the Ateneo

Telegraph and various Public Offices. In the dungeons beneath the N.E. tower, Parisina, wife of Nicholas III., and her guilty lover Ugo, his na-tural son, were put to death. The outlines of that dreadful tragedy have been made familiar to the English reader by the beautiful poem of Lord Byron, to whom the subject was suggested by a passage in Gibbon. The following description of the closing scene is from Frizzi's 'History of Ferrara':-"It was in those frightful dungeons which are seen at this day beneath the chamber called the Aurora, at the foot of the Lion's Tower, at the top of the street of the Giovecca, that, on the night of the 21st May, 1425, were beheaded, first Ugo, and afterwards Parisina. Zoese, he that accused her, conducted the latter under his arm to the place of punishment. She, all along, fancied that she was to be thrown into a pit, and asked at every step whether she was yet come to the spot? She was told that her punishment was to be by She enquired what was the axe. become of Ugo, and received for answer that he was already dead; at which, sighing grievously, she exclaimed, 'Now, then, I wish not myself to live'; and, being come to the block, she stripped herself with her own hands of all her ornaments, and, wrapping a cloth round her head, submitted to the fatal blow, which terminated the cruel scene.'

At the S.E. corner of the Castle is a monument to Girolamo Savonarola. born here in 1452.

Further S. is the Municipio, an old mansion of the Este family; and, nearly opposite, the Archbishop's Palace.

The Seminario, behind the latter towards the E., has some admirable *Frescoes of Biblical and Mythological subjects by Garofalo.

The *Picture Gallery (10 to 3, 1

Oivico (14, B. 2, 3). The Palace, erected in 1493 for Sigismondo d'Este, and in 1567 altered to its present form by another of the family, is entirely of stone, a rarity in this alluvial district; only the N. and W. fronts have been completed, and exhibit diamond-shaped projecting courses, a very unusual style of construction, from which it is generally known as the Palazzo de' Diamanti. Most of the pictures have been brought from suppressed Convents or descrated Churches, and are much restored.

Bastaruolo: Crucifixion, a good specimen of a rare painter.

Caletti (Il Cremonese): St. Mark writing his Gospel, the painter's best work (1640).

Carpaccio, *Death of the Virgin, surrounded by the Apostles (1508), in a glowing light, with his favourite architectural background.

Carpi: St. Catharine of Alexandria.

Cortellini: Virgin and Children, with SS. Agata, Apollonia, and Lucia (1544).

Cosimo Tura: Scenes from the life of S. Maurelius—two round paintings, here attributed to Francesco Cossa.—*St. Jerome, with a striking architectural background.

Cotignola: St. Sebastian (1513).

Dosso Dossi: *Virgin and Children, with SS. John Evan., Andrew, Sebastian, George, and the Four Latin Fathers; "one of the greatest treasures of art in N. Italy" (Cic.), but ruined by re-painting.—*St. John the Evangelist.—Annunciation.

Ercole Grandi: Assumption of St. Mary of Egypt, here ascribed to Timoteo della Vite.—*SS. Sebastian, Joseph, and Job, with donors of the Mori family.—Nativity.—*Virgin and Child, with SS. Petronius and Jerome.

Falzagalloni (of Ferrara): Virgin and Child, with St. Anthony the Abbot and St. Roch.

Garofalo: Old and New Testaments, a fresco transferred to canvas. This immense and most curious composition formerly stood in the refectory of S. Andrea; it represents the

victory of the New over the Old Testament, the ceremonies of the Mosaic being contrasted with those of the New Law .- St. Peter Martyr .-Holy Family-Madonna del Riposo (1525).-*Madonna and Child in glory, with SS. Jerome and Francis, and two donors of the Sussena family (1514). Fine landscape background.—Virgin and Child (del Pilastro), with SS. Jerome, John Bapt., Francis and Anthony, and a donor of the Trotti family.—Same subject with St. Bartholomew—the painter's last work (1549).—Mass of S. Niccolò Tolentino. *Adoration of the Magi (1537), one of his masterpieces. The pink (garofalo) is introduced, in allusion to the painter's name.—Christ in the Garden. - Slaughter of the Innocents (1519).—*Resurrection of Lazarus.— Discovery of the Cross.

Guercino (1536): St. Bruno before the Virgin.—*Decollation of S. Maurelio.

Lorenzo Costa (School of): Nativity (1513) here ascribed to Ortolano. Perhaps by Garofalo.

Luca Longhi: Circumcision.

Mazzolino: Nativity with SS. Benedict and Albericus—his only large work.

Panetti: Fresco bust of St. Paul.—Annunciation.—Same subject, with the Trinity above.

Rocco Marconi: *Tribute Money, here ascribed to Palma.

Subleyras: Portrait of Benedict XIV.

Tintoretto: Madonna del Rosario, with SS. Dominic, George and Maurelius.

Opposite the Museo Civico is the Palazzo Prosperi, with a beautiful decorated entrance designed by B. Peruzzi.

Palazzo del Magistrato (16 C. 2, 3). In a hall of this palace the Accademia degli Ariostei held its sittings; it has succeeded to the Accademia degl' Intrepidi, one of the first poetical societies of Italy, but is now a literary and scientific institution. Near its hall of assembly some small rooms

are shown which were occupied by Calvin, when he found an asylum at the Court of the Duchess Renée under the assumed name of Charles Heppeville. Here the stern reformer secretly expounded his doctrines to the small band of disciples whom the favour of his patroness had collected together. Among these were Anne de Parthenay, Olympia, Morata, Marot, Francesco Porto Centese, and other Protestants whom persecution had driven from beyond the Alps.

The University, or Studio Pubblico (15, C. 3), enjoys some celebrity as a school of medicine and jurisprudence. It contains a rich cabinet of medals, and a collection of Greek and Roman inscriptions and antiquities; among which is a colossal sarcophagus of Aurelia Eutychia. But its chief interest is

The *Public Library (8 to 3), containing 100,000 vols., and upwards of 1000 MSS., among which are the Greek palimpsests of Gregory Nazian-zen, St. Chrysostom, &c. The most remarkable, however, and the most valuable of all its treasures, are the MSS. of Ariosto and Tasso. The former are in a room where the poet's armchair of walnut wood, the beautifully executed medal bearing his profile, which was found in his tomb, and his bronze inkstand surmounted by a Cupid enjoining silence, which he is said to have designed himself, are deposited. These MSS, comprise a copy of some cantos of the Orlando Furioso, covered with corrections, and remarkable also for the following memorandum which Alfieri begged permission to inscribe-" Vittorio Alfieri vide e venerò 18 Giugno, 1783"; one of the Satires; the comedy of La Scolastica; and some highly interesting letters, among which is one from Titian to Ariosto. The MS, of the Gerusalemme is one of the most touching records in Ferrara; it was corrected by Tasso during his captivity, and ends with the words Laus Deo. Like the Orlando, this is also remarkable for its corrections and cancelled

passages, many of which are extremely curious, and worthy of being published. There are likewise nine letters of Tasso, written while confined in the hospital of St. Anna; and a small collection of his Rime. Another MS., which seems to lose its interest by the side of the two great Epic poems, is that of the Pastor Fido of Guarini. A valuable treasure, but of a different character, is the series of Choir Books, in 18 volumes, filled with beautiful miniatures, which formerly belonged to the Certosa. There is also a Bible, in one large volume, illustrated with miniatures in the same style, and apparently by the same hand.

Among the printed books are 52 early editions of Ariosto, a fine collection of cinque-cento editions, and a large series of books printed at Ferrara, one of the first cities in which the printing-press was established. Signor Antonelli, curator of this library, in his work on the Ferrarese printers of the 15th cent., states that during the first 30 years of the 15th cent. upwards of 100 editions were issued from the press of nine printers in Ferrara. Among the most famous was Giambattista Guarini. from whom Aldus, before settling at Venice, received instruction in printing Greek. The medical traveller will find here the exceedingly rare work of Giambattista Canani : "Musculorum humani corporis pieturata dissectio," without date, but referable to the middle of the 16th cent.

In one of the rooms are some very interesting Portraits of Ferrarese Authors, from the earliest period down to Cicognara and Monti; and in another, 18 Portraits of Ferrarese Cardinals, the most interesting of which, from his connection with Ariosto, is that of Cardinal Ippolito d'Este, in whose service the great poet had spent so many painful and unprofitable years.

Aggiungi che dal giogo Del Cardinal da Este oppresso fui.

In a third room, called the Sala d'Ariosto, is his Tomb, brought here

by the French from S. Benedetto, on I the 6th of June, 1801, the anniversary of the poet's death. The inscriptions, recording the merits of Ariosto as a statesman as well as a poet, were written by Guarini.

The Palazzo Schifancia, close to S. M. in Vado, a pleasure retreat of Duke Borgo d'Este, was decorated for that prince with *frescoes by Cosimo Tura and Francesco Cossa (1468-71). Little of their own work now remains, but the series is still highly interesting as an illustration of life and costume, and a specimen of the Ferrarese School. The principal subjects are the signs of the Zodiac. and events in the history of Borso, among which are some wonderfully clever portrait heads. The decorative portion includes a crowd of beautiful children (le Arti Bambine). In a smaller room is a remarkably handsome coffered ceiling, gold on blue, returned down the cornice, and ending with putti in stucco.

In the Piazza Ariostea (B. 3) is a STATUE OF ARIOSTO, standing on a column covered with foliage reliefs by Vidoni (1833). The column once served as a monument to Duke Hercules I., and afterwards to Napoleon.

A cell in the hospital of St. Anna (17, C. 3) is shown as the Prison of Tasso. Over the door is the following inscription, placed there by General Miollis: Rispettate, o Posteri, la celebrità di questa stanza, dove Torquato Tasso infermo più di tristezza che delirio, ditenuto dimorò anni vii, mesi ii. scrisse verse e prose, e fu rimesso in libertà ad istanza della città di Bergamo, nel giorno vi. Luglio, 1586. The dungeon is lighted by a grated window from the yard; its size is about 9 paces by 6, and about 7 feet high. "The bedstead, so they tell, has been carried off piecemeal, and the door half cut away, by the devotion of those whom 'the verse and prose' of the prisoner have brought to Ferrara. The poet was confined to this room

December, 1580, when he was removed to a contiguous apartment, much larger, in which, to use his own expressions, he could philosophise and walk about. The inscription is incorrect as to the immediate cause of his enlargement, which was promised to the city of Bergamo, but was carried into effect at the intercession of Don Vicenzo Gonzaga, Prince of Mantua."—Hobhouse. Few questions have been more debated than the cause of the poet's imprisonment. believe that he was actually insane. Others regard Tasso as neither more nor less than a prisoner of state, whose sufferings were aggravated by the capricious tyranny of Alfonso. His biographer, the Abbate Serassi, has shown that the first cause of the poet's punishment was his desire to be occasionally, or altogether, free from his servitude at the Court of Alfonso. In 1575 Tasso resolved to visit Rome. and avail himself of the indulgences of the jubilee; "and this error," says Abbate, "increasing the suspicion already entertained that he was in search of another service, was the origin of his misfortunes. On his return to Ferrara the Duke refused to admit him to an audience, and he was repulsed from the houses of all the dependents of the court; and not one of the promises which Cardinal Albani had obtained for him was carried into effect. Then it was that Tasso-after having suffered these hardships for some time, seeing himself constantly discountenanced by the duke and the princesses, abandoned by his friends, and derided by his enemies—could no longer contain himself within the bounds of moderation, but, giving vent to his choler, publicly broke forth into the most injurious expressions imaginable, both against the Duke and all the house of Este, cursing his past service, and retracting all the praises he had ever given in his verses to those princes, or to any individual connected with them, declaring that they were all a gang of poltroons, ingratefuls, and scoundrels (poltroni, ingrati, e ribaldi). from the middle of March, 1579, to For this offence he was arrested, con-

ducted to the hospital of St. Anna, and confined in a solitary cell as a madman." His own correspondence furnishes evidence of the treatment he experienced ;-for almost the first year of his imprisonment he endured nearly all the horrors of a solitary cell, and received from his gaoler, although himself a poet, every kind of cruelty—"ogni sorte di rigore ed inumanità."

"On the walls of Tasso's prison are the names of Lord Byron, Casimir Delavigne, and Lamartine's verses on Tasso, written in pencil. Notwithstanding these poetical authorities, with the inscription Ingresso alla prigione di Torquato Tasso at the entrance, another inside, and the repairs of this pretended prison, in 1812, by the prefect of the department, it is impossible to recognise the real prison of Tasso in the kind of hole that is shown as such. How can any one for a moment suppose that Tasso could have lived in such a place for seven years and two months, revised his poem there, and composed his different philosophical dialogues in imitation of Plato? I had an opportunity of consulting several well-informed gentlemen of Ferrara on this subject, and I ascertained that not one of them believed this tradition. which is equally contradicted by historical facts and local appearances. There was enough in Tasso's fate to excite our compassion, without the extreme sufferings he must have experienced in this dungeon. Alfonso's ingratitude was sufficiently painful: a slight on the part of Louis XIV. hastened the death of Racine; and with such spirits mental afflictions are much more keenly felt than bodily pains. Madame de Staël, who was ever inclined to commiserate the misfortunes of genius, was not misled by the legend of the prison of Ferrara: Goethe, according to the statement of a sagacious traveller, maintains that the prison of Tasso is an idle tale and that he had made extensive researches on the subject."-Valery.

Sir John Hobhouse, in reference to

"Common tradition had long before assigned the cell to Tasso: it was assuredly one of the prisons of the hospital; and in one of those prisons we know that Tasso was confined. Those," he adds, " who indulge in the dreams of earthly retribution will observe that the cruelty of Alfonso was not left without its recompense, even in his own person. He survived the affection of his subjects and of his dependants, who deserted him at his death, and suffered his body to be interred without princely or decent honours. His last wishes were neglected; his testament cancelled. His kinsman, Don Cæsar, shrank from the excommunication of the Vatican, and, after a short struggle, or rather suspense, Ferrara passed away for ever from the dominion of the house of Este."

Ferrara! in thy wide and grass-grown streets Whose symmetry was not for solltude, There seems as 'twere a curse upon the seats Of former sovereigns, and the antique brood Of Este, which for many an age made good Its strength within thy walls, and was of yore

Patron or tyrant, as the changing mood Of petty power impell'd, of those who wore The wreath which Dante's brow alone had worn before.

And Tasso is their glory and their shame; Hark to his strain! and then survey his cell! And see how dearly earn'd Torquato's fame, And where Alfonso bade his poet dwell: The miserable despot could not quell The insulted mind he sought to quench and With the surrounding maniacs, in the hell

Where he had plunged it. Glory without

Scattered the clouds away-and on that name attend

The tears and praises of all time; while

Would rot in its oblivion-in the sink Of worthless dust, which from thy boasted

Is shaken into nothing; but the link Thou formest in his fortunes bids us think Of thy poor malice, naming thee with scorn-

Alfonso! how thy ducal pageants shrink From thee! if in another station born, Scarce fit to be the slave of him thou mad'st to mourn.

Childe Harold.

Next to the hospital is the handthe inscription on the cell, says that | some Palazzo Roverella, a good speci-

men of the terra-cotta Decorated style of the 16th cent.

The Theatre (20, C. 3) is one of e finest in Romagna. The first the finest in Romagna. opened in Italy is said to have been here.

The Casa di Ariosto (18, B. 2) is marked by an inscription composed by the great poet himself:-

Parva sed apta mihi, sed nulli obnoxia, sed

Sordida, parta meo sed tamen aere domus.

Above it is the following, placed there by his favourite son and biographer, Virginio :—

Sic domus haec Ariosta Propitios habeat deos, olim ut Pindarica.

Ariosto built this house between 1526 and 1528, inhabited it during the latter years of his life, and died in it in 1533. When some visitor expressed surprise that one who had described so many palaces had not a finer house for himself, he replied that the palaces he built in verse cost him nothing. After his death nearly all the characteristics of the house, described with so much interest by the poet, were destroyed by its subsequent pro-prietors; still it remained in the male line of the family, until the middle of the last cent. In 1811 Count Girolamo Cicognara, when chief magistrate or Podesta, induced the town council to purchase it, as one of those national monuments which ought to be beyond the caprice of individuals. The chamber of the poet was then carefully restored, and the circumstance was recorded in the inscription placed under his bust.

The Casa degli Ariostei, in which the poet was educated, is situated in the Via Sta. Maria de' Bocche, near the University. He lived there for the purpose of pursuing his legal studies under the superintendence of his paternal uncles; but he soon gave up law for the more congenial study of poetry and romance. It was in one of the chambers of this residence sisters, performed the fable of Thisbe and other comic pieces of his own composition. The room is still shown, and is well adapted for such representations. On the death of his father, the poet removed from this house to the one already described.

Some of the private palaces in Ferrara contain good pictures. In the Palazzo Costabili, S. of S. M. in Vado (D. 3), are some Old Testament subjects in grisaille by pupils of Garofalo.

Rly. S.E. to Ravenna (Rte. 97); W. to Parma (Rte. 96).

FERRARA TO BOLOGNA.

On leaving the walls of the city the Rly. crosses a canal, and traverses a perfectly level plain, covered with rice, maize, and corn-fields, and immense plantations of hemp. Poplars and campanili also abound. The fields are frequently surrounded with vines trained on elms, illustrating the figure so often met with in ancient Latin poetry, of the marriage of the vine and the elm. Few cottages are seen, but the appearance of the people indicates prosperity and comfort.

78 m. Poggio Renatico, on the rt. Leaving this, the line soon crosses the Reno, beyond which, on the rt., is the village of

81 m. Galliera, in the centre of a district noted for its hemp.

83 m. S. Pietro in Casale, where there is a good mediæval Campanile. [Dil. twice daily (Rly. in construction) to

(8 m. W.) CENTO (5400), a pretty town in a fertile plain not far from the Reno. It is said to derive its name from an ancient settlement of fishermen, who were led to fix upon this spot by the great number of crawfish in the neighbouring waters. They built a hundred huts (cento capannucce) and this number became the appellation that Ariosto, with his brothers and of the town which subsequently arose upon their site. Here was the college of S. Biagio, suppressed on the establishment of the First Kingdom of Italy. The *Church* contains several of the works of GIOV. FRANCESCO BARBIEBI, surnamed *Guercino* (1590–1666), who was born at Cento.

The Casa di Guercino is preserved as a domestic museum of the painter's works. It contains a Venus and Cupid, a Vision of S. Carlo Borromeo, and several small pictures of the Virgin and Child. Here Guercino had his school, and remained in the town till driven away by the war between Odo-ardo Farnese, Duke of Parma, and Urban VIII., when Taddeo Barberini, nephew of the latter, general of the Pontifical troops, determined on fortifying Cento. Here also he was accustomed to receive and regale cardinals who had come to the fair, when his most distinguished pupils served at table, and in the evening performed an extemporised proverb, with which their eminences were enraptured. Queen Christina of Sweden also visited Guercino at Cento.

The Chiesa del Rosario is full of his paintings: he is said to have given the design of the front and steeple, and to have worked at the wooden statue of the Virgin; he is consequently to be seen there as a painter, sculptor, and architect.

In the Piazza there is a statue of the Painter, by Galletti.

The Pinacoteca contains a fresco of the Virgin and Child with Saints by Lor. Costa; a Holy Family by Gennari; and a fine Virgin and Child with

two Saints by Guercino.

A little distance S. beyond the Reno is Pieve di Cento, surrounded with walls, and celebrated for its miraculous crucifix and the College of Sta. Maria Assunta. It possesses a fine *Assumption by Guido. This noble picture was under sentence of removal at the French invasion of 1797; but the people rose against the intended robbery, and prevented it. Steam Tramway to (19 m.) Bologna.

96 m. Corticella. As Bologna is approached, the Church of Madonna di San Luca on Monte Guardia is a conspicuous object on the rt., and on another hill is seen S. Michele in Bosco.

BOLOGNA.

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5	D	7	S. Cecilia.
6	G	4	Corpus Domini.
7	G	6	S. Domenico.
8	E	7	S. Giacomo.
9	F	6	S. Giovanni in Monte.
10	D	5	Madonna di Galliera.
11	D	6	S. Martino.
12	E	5	S. Petronio.
13	F	6	S. Stefano.
14	E	4	S. Francesco.
15	E	4	S. Salvatore.
16	D.	7	University.
17	D	7	Picture Gallery.
18	F	5	
19	D	7	Teatro Comunale.
20	E	4	Post Office.
21	F	5	
22	E	5	Museum.

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100 m. BOLOGNA (135,000), one of the most ancient cities of Italy, was, until 1860, the capital of Romagna, the most important province of the Holy See. It is about 2 m. long by 11 broad, and has 12 gates. It is situated at the foot of the lower slopes of the Apennines, in a beautiful and fertile plain between the Reno, Savena, and Aposa, and is intersected by several small canals. The city is surrounded by a high wall without fortifications, from 5 to 6 m. in circuit. the residence of the Prefect of the province, and is one of those interesting provincial capitals which no country but Italy possesses in such abundance. The inhabitants still cherish in their love of freedom the recollections inspired by its ancient motto, Libertas." Bologna has always been the most flourishing and the most advanced in an intellectual point of view of all the cities of the Papal States, although it has never been the residence of a court nor the seat of a sovereign; and there can be no doubt that this prosperity is attributable to the long continuance of its privileges as a free city, and to the freedom of manners and opinions for which its people are remarkable,

History.

The city existed in the time of the Etruscans, and its ancient name of Felsina is supposed to have been derived from that Etruscan king to whom its foundation as the capital of the twelve Etruscan cities, in 984 h.c., is attributed. His successor, Bonus, is said to have given it the name of Bononia, although some antiquaries refer it to the Boii, who occupied the city in the time of Tarquinius Priscus.

In the middle ages Bologna had become independent of the German Emperors during their contests with the Popes; and had obtained from the Emperor Henry V., in 1112, not only an acknowledgment of its independence, but a charter granting to its citizens the choice of the consuls, judges, and other magistrates. It subsequently appeared among the foremost cities of the Guelphic league; and, after Frederick II. had left the war in Lombardy to the management of his illegitimate son Enzio, King of Sardinia, it "undertook to make the Guelph party triumph throughout the

Cispadine region. Belogna first attacked Romagna, and forced the towns of Imola, Faenza, Forli, and Cervia to expel the Ghibellines and declare for the Church. The Bolognese next turned their arms against Modena. The Modenese cavalry, entering Bologna one day by surprise, carried off from a public fountain a bucket (secchia), which henceforth was preserved in the tower of Modena Cathedral as a glorious trophy. The war which followed furnished Tassoni with the subject of his mock-heroic poem, 'La Secchia Rapita.' The vengeance of the Bolognese was, however, anything but burlesque; after several bloody battles the two armies finally met at Fossalta, on the 26th of May, 1249. Filippo Ugoni of Brescia, who was this year Podesta of Bologna, commanded the Guelph army, consisting chiefly of detachments from all the cities of the Lombard league: the Ghibellines were led by Enzio; each army consisted of from 15,000 to 20,000 combatants. The battle was long and bloody, but ended in the complete defeat of the Ghibelline party: King Enzio himself fell into the hands of the conquerors; he was immediately taken to Bologna, and confined in the palace of the Podesta. The senate of that city rejected all offers of ransom, and all intercession in his favour. He was entertained in a splendid manner, but kept a prisoner during the rest of his life, which lasted for twenty-two years."—Sismondi. In the latter part of the 13th cent. the city became a prey to family feuds, and for many years it was harassed by fierce contests for supremacy among rival families. The Geremei were the leaders of the Guelph party, the Lambertazzi of the Ghibel-lines; but their mutual hatred was kept in check by the authorities. The Guelph party at length appealed to Pope Nicholas III., whose mediation was so successful that the city acknowledged him as Suzerain; the tyranny of his legate, however, brought on a revolution in 1334, which ended in the supreme power being seized by the captain of the people, Taddeo Pepoli, who kept it with a firm hand until carried off by the plague in 1347. His sons subsequently sold it to the Visconti. For upwards of a century after that event Bologna was subject either to the tyranny of the Visconti, or to popular anarchy; the Bentivogli, taking advantage of these fends, seized and maintained the govern-

ment about the year 1430, and ruled the city well until the end of the century. After the victory of Julius II. over the Duca Valentino (Cesare Borgia), the supremacy of the Holy See was definitely established in 1507-1512, when Bologna became the seat of a legate.

Bologna is one of the few cities of Italy which have been occupied by British troops. During the last struggle with Napoleon in Italy, in 1814, the Austrian army was supported in its operations on the Adige by a body of English troops, under General Nugent, who landed at the mouth of the Po and occupied Bologna in February of that

year.

In 1848 an unjustifiable attempt of the Austrian General Welden to take possession of Bologna was repulsed with great bravery by the Bolognese. During the following year the Austrians were more successful. Having deter-mined to seize on the capital of the Romagna, to counterbalance the occu-pation of Rome by the French, they attacked the city, posting themselves on the heights above it with a force of 15,000 men. The Italian party within the walls resisted for 10 days, when they were obliged to surrender after an heroic defence. From that period Bologna, until 1859, was occupied by the Austrians. On the breaking out of the war between Austria and Sardinia in the spring of that year, the Germans, who had rendered themselves exceedingly unpopular, suddenly withdrew: when the townspeople formed a Provisional Government, which continued to govern the city and the province with ability and moderation, declaring at the same time their determination never again to submit to the Papal rule. In 1860, the Bolognese, like natives of all the other cities of Romagna, by an almost unanimous vote, declared in favour of being annexed to the kingdom of Italy, under Victor

Bologna has been the seat of a bishopric since A.D. 270, and was raised to the rank of an archbishopric by Gregory XIII. in 1583: It has contributed more prelates to the sacred college than aur other city of Italy except Rome: among the natives who have been raised to the pontificate were Honorius II., Lucius II., Gregory XIII., Innocent IX., Gregory

XV., and Benedict XIV.

The epithet of Grassa, given to Bologna by the historian Paul Van Merle, of Leyden, in the 15th cent., applies as much to the living and culinary delicacies of the inhabitants as to the productions of its fertile territory. The wines of its neighbourhood are excellent, and the yellow grape (uva paradisa) is much esteemed. Mr. Frank, of the Hotel Brun, has made great efforts of late years to improve the culture of the vine on the hills S. of Bologna, and has produced some very superior wines. The mortadella, everywhere known as the Bologna sausage, still keeps up its reputation.

The dogs of Bologna, so celebrated in the middle ages, and alluded to in the epitaph on King Enzius at S. Domenico, have unfortunately disappeared, and a trace of their pure breed can scarcely now be discovered.

The climate is somewhat relaxing, and the extremes of heat and cold are here severely felt. In other respects, amply provided with the necessaries and luxuries of life, with an intellectual society, to say nothing of its works of art, Bologna is well calculated to be an agreeable and economical residence.

The Bolognese dialect, of all the forms of Italian which the traveller will meet with, is most puzzling. It was aptly described by the learned grammarian of the 16th cent., Aulus Gellius Parrhasius, as the raucida Bononensium loquacitas. Forsyth says: "With all the learning in its bosom, Bologna has suffered its dialect—that dialect which Dante admired as the purest of Italy—to degenerate into a coarse, thick, truncated jargon, full of apocope, and unintelligible to strangers.

Painting. The School of Bologna occupies a prominent place in the history of art, and numbers amongst its painters many eminent masters, including: Franco Bolognese, who is supposed to have been the pupil of Oderigo da Gubbio, the missal painter, mentioned by Dante. He opened the first academy of art in Bologna in 1313, Among his successors were Vitale da | (1574-1642), who is considered the N. Italy.

Bologna (1320), Simone de' Crocifissi – skilled in anatomic knowledge (1370), Jacopo Paolo, or Avanzi (1404), Pietro and Orazio di Jacopo, Lippo di Dalmasio, Maso da Bologna, and Marco Zoppo, scholar of Lippo, and afterwards of Squarcione, at Padua (1474), who founded an academy of great celebrity at Bologna. But Francesco Francia (1450-1517) may be considered as the true founder of the school. Raphael, in a letter, says that he had seen no Madonnas better designed, more beautiful, or characterized by a greater appearance of devotion, than those of Francia. Among the scholars of Francia, whose works may yet be studied at Bologna, were his son Giacomo, Lorenzo Costa (1535), Girolamo Marchesi da Cotignola (1550), and Amico and Guido Aspertini (1491). style introduced into the Bolognese school by Bagnacavallo (1484-1542), and adopted by Innocenzo da Imola (1494-1550), a pupil of Francia, was that of Raphael; while that of Michel Angelo was adopted by *Pellegrino Tibaldi* (1527-1591). Their contemporaries, Primaticcio (1504-1507) and Niccolò Abate (1509-1571), left Bologna to study under Giulio Romano at Mantua, and subsequently settled in France. The school was for a time supported by Lavinia Fontana, Lorenzino (Lorenzo Sabbatini), Orazio Sammachini, and Passerotti; bu gradually declined.

Before the close of the 16th cent. a revival of the school occurred under the Caracci. Lodovico Caracci (1555-1619) " was a young man," says Lanzi, "who, during his earlier years, appeared to be slow of understanding. and fitter to grind colours than to harmonize and apply them." After visiting the works of his predecessors in the different cities of Italy, he returned to Bologna, and, with the co-operation of his cousins, Agostino and Annibale, established an academy.

Their most distinguished pupils were Zampieri) Domenichino (Domenico (1581-1641), his friend Francesco Albani (1578-1660), and Guido Reni greatest genius of the school; and it is | well known that no pupil of the Caracci excited so much as he did the jealousy of his masters. Among the names which figure in the history of the Bolognese school at this period are those of Guido Cagnacci, Simone Cantarini, Francesco Gessi (the best pupil of Guido), and Guercino (1590-1666). Among the scholars of the Caracci who remained in Bologna after this time are Sisto Badalocchi, Alessandro Tiarini, Lionello Spada, Lorenzo Garbieri, Giacomo Cavedone, Pietro Fucini, Lucio Massari, and Gobbo de' Caracci, so famous as a painter of fruit. The fourth and last period of the school is represented by Carlo Cignani (1628-1719), a successful decorator and painter of 'Putti.'

Plan for Visiting the principal Objects of Interest in Bologna in 3 days in topographical order.

1. *Piazza Maggiore (now Vitt. Emanuele)-Palazzo Pubblico, Palazzo del Podestà, *San Petronio-Portico del Pavaglione, Archiginnasio-Piazza Cavour-*San Domenico, Corpus Domini, Palazzo Bevilacqua, S. Paolo - Collegio di Spagna, Palazzo Zambeccari, S. Salvatore, S. Francesco, *Madonna di San Luca (view), and the Campo Santo.

2. San Bartolommeo in Reno, S. Giorgio, S. Gregorio, Cathedral, Palazzo Fava, Madonna di Galliera, S. Martino-*Pinacoteca, S. Benedetto,

Montagnuola Gardens.

3. Foro de' Mercanti, Palazzo Pepoli, Cassa di Risparmio, S. Giovanni in Monte, *S. Stefano, Palazzo Zampieri, S. Maria dei Servi, SS. Vitale ed Agricola, *University, S. *Giacomo. *S. Cecilia, S. Bartolommeo di Porta Ravegnana, *S. Michele in Bosco.

STREETS, SQUARES, AND GARDENS.

Porticoes forming covered side-walks exist here to a greater extent than in any other Italian city. Those in the | Bagnacavallo, with floating angels older quarters are low and gloomy, the Camera del Capitolo, St.

and the streets themselves irregular and narrow, but in the new parts of the city they are light and handsome.

The main thoroughfares radiate from the central portion of the city like the spokes of a wheel.

SQUARES .- The Piazza Maggiore, now Vittorio Emanuele (E. 5), is described below under the Public Buildings. Behind S. Petronio is the oblong Piazza Galvani, and not far S.E. is the new and pretty Piazza Cavour.

The only Garden within the walls is the Montagnuola (B. 6), a slight elevation, commanding a good view, but now almost deserted. Close to it is the Arena di Pallone. Outside Porta Castiglione and Porta Santo Stefano are the Giardini Margherita (H. 7), forming an extensive park, well laid out, and embellished with ornamental shrubs and water.

CHURCHES.

The Cathedral (D. 5), dedicated to St. Peter, is of very ancient foundation, but has been several times rebuilt. The present edifice was begun in 1605; the front and some of the chapels were added in 1748. The fine Lombard campanile is almost all that remains of the original cathedral. The spacious interior is in the Corinthian style; on each side of the door are rude lions in red Verona marble, on which stand vases for holy water; they probably supported the columns of the portal of the ancient edifice, and are attributed to Ventura da Bologna. Several of the altars have handsome marble columns.

In the 2nd chapel on the rt, is preserved the skull of St. Anna, presented in 1435 by King Henry VI. of Eng-land to Niccolò Albergati, better known in history as the Cardinal of Santa

Croce.

The Sacristy, opening out of the rt. transept, contains a Crucifixion, by

mourning with the Virgin for the death of the Saviour, by Lodovico Caracci. In the passage leading to the Sacristy there is a curious relief of the 16th cent., on the tomb of Lorenzo Pini, a Doctor of Laws. Here also is a Crucifixion, and a Deposition in terra-

cotta, by Alfonso Lombardo.

The Choir, designed by Domenico Tibaldi, has on the vault of the apse a painting designed by Fiorini and coloured by Aretusi, representing our Saviour giving the keys to St. Peter in the presence of the Apostles; and on the arch above the high altar a fresco of the Annunciation, the last work of *Lodovico Caracci. The gilt bronze ornaments in the 3rd chapel l. were executed at the cost of Benedict XIV., when archbishop of this his native city. On an adjoining pier is the monument of Cardinal Lante; and at the extremity of the N. aisle one to Gregory XV., with his bust. In the Baptistery (1st l.) is the Baptism of our Saviour, by Ercole Grazini. On St. Peter's Day some costly tapestries are exhibited in this Church, executed at Rome from the designs of Raphael Mengs, and pre-sented by the same pontiff. The Crypt beneath the choir is curious, and contains numerous relics.

There are some good slab-tombs from the floor of the old cathedral in the passage leading to the episcopal residence.

8. Bartolommeo di Porta Ravegnana was erected in 1530 by Andrea Formigine. The handsome portico was built for the Palazzo Gozzadini, and the reliefs of its pilasters, the work of Lombard sculptors, are well worthy of observation. On the owner's death, before the completion of his mansion, a Church was built on to the portico. A doorway with arabesque and other ornaments in relief is particularly elegant.

The interior is well proportioned, but gaudily coloured: in the 2nd chapel on the rt. is S. Carlo Borromeo kneeling before the tomb at Varallo, by Lod. Caracoi. 4th, *Annunciation, by Albano; by whom also are

the lateral pictures of the Birth of the Saviour, and the Angel warning Joseph to flee out of Egypt. Behind the high altar, Franceschini, Martyrdom of St. Bartholomew. In the l. transept is an oval *Madonna and Child, by Guido Reni. In 1855 it was stolen and carried to London, but was recovered in 1859. Beside the altar may he seen the wrapper in which "this sacred representation of S. Maria del Suffragio" was brought back to Bologna, let into the wall. Under the 4th altar are some figures on coloured terra-cotta representing the Dead Christ and six mourners. well executed.

- S. Bartolommeo di Reno (C. 3, 4) is generally known in the city as the Madonna della Pioggia. In the 1st chapel l. is the *Nativity, by Agostino Caracci. The two prophets on the vault of the chapel are by the same master. The *Circumcision and *Adoration of the Magi at the sides are by Lod. Caracci. In the oratory, St. Bartholomew, by Alfonso Lombardo.
- 8. Benedetto (B. 6) has, in the 1st chapel on the rt. beyond the dome, the marriage of St. Catharine in the presence of four saints, by Lucio Massari. In the 2nd, Annunciation, by E. Procaccini. In the 4th, S. Antonio Abate beaten by demons, and a "Charity" on the ceiling, by Cavedone.
- Sta. Cecilia (D. E. 7), an ancient Oratory, has suffered much from long serving as a passage to S. Giacomo Maggiore, the sacristan of which has the keys. It was erected in 1481 at the expense of Giovanni Bentivoglio, and is celebrated for its *frescoes* by early painters of Bologna, restored carefully in 1876.

Commencing on the l. of the altar, the subjects are:—

1. The *Marriage of St. Valerian with Sta. Cecilia, by F. Francia. 2. *Valerian instructed in the faith by St. Urban (Lor. Costa). 3. The Baptism of Valerian, by Tamuroccik 2 B 2

4. The Angel crowning the betrothed Saints with garlands of roses, by Chiodarolo. 5. The brothers Valerian and Tiburtius beheaded in the presence of the Prefect. 6. Their funeral. 7. Sta. Cecilia and the Prefect: the last three subjects are by Amico Aspertini. 8. Sta. Cecilia placed in the boiling bath, by Tamaroccio. 9. The *Saint distributing her Riches to the Poor, by Costa. 10. *Her funeral, a very graceful composition, by Francesco Francia.

Corpus Domini (G. 4), better known as S. Catarina Vigri, has a beautiful moulded terra-cotta doorway belonging to an older 15th-cent. building. It is sometimes styled La Santa, the Saint being held in great veneration. An extensive nunnery was attached to it. 1st chapel, St. Francis, with a fine landscape, by Calvaert, and two columns of Verde antico. 4th, The Descent into Hades, and the Burial of the Virgin, by Lodovico Caracci. The statues of the Virgin and Child, the reliefs of the mysteries of the Rosary which surround them, and the two large Angels, are by Giuseppe Mazza. Over the high altar, Christ feeding the Apostles, by Marcantonio Franceschini. In the l. transept are six fine columns of rosso di Francia. The Annunciation, in the 2nd chapel on the l., is by Franceschini, whose masterpiece, the *Death of St. Joseph, is in the 1st, the ceiling of which is also painted in fresco by him. In a closed Chapel behind the l. transept is preserved the body of S. Catarina Vigri, enthroned in state, and gorgeously arrayed.

San Domenico (G. 6) was restored in the 18th on a 13th-cent, foundation, and originally consisted of two distinct churches. The great portal is a fine Lombard arch; the best portion remaining is on the N. side, which has a marble Italian-Gothic frieze and cornice. The outer walls were pierced with two ranges of lancet-shaped windows, now bricked The *Tomb of St. Dominic.

Friars (1221), the early triumph of Niccolò da Pisa's genius, is in the large chapel on the rt. This great master did not complete the pulpit at Pisa until 25 years after the date of the present work (1225), and consequently we may regard this as the foundation of a new era in that branch of art. The reliefs surrounding the sarcophagus represent in front, Napoleone da Torre Nuova restored to life by St. Dominic in the presence of his family, who are deploring his death; the miracle of the book which cannot be burned: rt. side, St. Peter and St. Paul in heaven giving the charge of converting heretics to the saint; communication to the members of the Dominican Order: 1. side - Miraculous support of the Order. At the back, the threatened death of St. Reginald of Orleans, a disciple of the saint; his preservation by the Madonna; his recourse to St. Dominic; the dream of Pope Honorius III. and its realization. Those on the back are by Fra Guglielmo Anelli. Below the principal reliefs in front is another interesting series of smaller ones by Alfonso Lombardo, forming a kind of predella, executed 3 centuries later. and not superior in delicacy or feeling. The subjects are—the Birth of Christ; the birth of the Saint; his sleep as a child; his charity; and his death. Of the lower series of statuettes, that of S. Petronius, with his church in his hand, is a work of Michel Angelo in his youth (1501), as is likewise the angel on the rt. The other angel and the statues of SS. Francis and Proculus above are, according to Vasari, by Niccolò da Bari, called dell' Arca, from this work. The reliefs on the front of the altar, representing the entombment of St. Dominic, are by Tasi and Salvolini, artists of the 17th cent. The architecture of this chapel is by Terribilia; the 1st picture on the rt., the Child brought to Life, is by Tiarini. The *fresco on the vault above the altar, representing the glory of Paradise, with the Saviour and the Virgin receiving the soul of the saint the founder of the order of Preaching | in Paradise, amidst a host of angels, is one of the finest compositions of Guido Reni. The saint burning the books of the converted heretics, on the l. nearest the iron gate, is by

Lionello Spada.

In the 1st chapel rt. of the principal entrance, a small picture of the Madonna, called "Del Velluto," over the altar, is by Lippo di Dalmasio. 3rd, Virgin and Child, attributed to Francia. 5th, the Madonna delle Febbri, a good picture of the 15th cent., brought from S. Giorgio, where it had a reputation for curing fever patients. All these are glazed. Rt. transept, St. Thomas Aquinas writing on the subject of the Eucharist, with angels, by Guercino. Monument erected by the Clementine Academy to the memory of Count Marsili, founder of the Institute.

The Sacristy contains the Birth of the Saviour, or "La Notte," by Luca Cangiasi, a repetition of the smaller painting preserved in the Academy. On the l. of the door is a terra-cotta *bust of a Dominican, by one of the Lombardi. S. Jerome' is by Lionello Spada. The Intarsiatura of the presses and of the entrance-door are by the artists who executed those in the choir. The large statues of the Virgin and of San Domenico are of cypress wood painted white, and according to the verses inscribed underneath, were carved out of a tree which S. Dominic himself had planted. In the chapel on the rt. of the choir is the *Marriage of St. Catharine, with SS. John Bapt., Peter, Benedict, and Sebastian, a fine work by Filippino Lippi (1501).

In the apse is the Adoration of the Magi, by Bartolommeo Cesi, who painted also 88. Nicholas and Dominic along-The *stalls of the choir are inlaid with Scripture subjects by Fra Damiano da Bergamo, and Fra Antonio Asinelli, both Dominican friars (1541).

In the l. transept is an inscription on the wall to Enzio, King of Sardinia, son of the Emp. Frederick II., made prisoner by the Bolognese in 1249, and detained here in captivity until his

death in 1272. In the long Latin inscription the haughty republic makes the record of its royal captive the object of a higher compliment to itself; the present record replaced in 1731 a more ancient one. In singular contrast to this tomb, the adjoining chapel contains that of Taddeo Pepoli (elected to the supreme authority in 1337), the celebrated ruler of Bologna, by the Venetian artist Jacopo Lanfrani: the sarcophagus rests on a basement, covered with black and white checker-work, the armorial shield of the family. The sculptures represent Pepoli rendering justice to his fellow-citizens. The altar-piece, SS. Michael, Dominic, Francis, and the Saviour, with angels above, is by Giacomo Francia.

The l. transept contains also the Chapel of the Relics; among them is the head of St. Dominic, in a silver case of 114 lbs. weight, made in 1383, at the joint expense of the city, of Benedict XI., and of Card. Matteo Orsini. The body of the Beato Giacomo da Ulma, the painter on glass, is also preserved here. To the rt, of the principal altar is a curious picture of the Paschal Lamb, attributed to Vasari. Opposite the monument of King Enzio is the portrait of St. Thomas Aquinas, by Simone da Bologna, asserted by the annals of the Order to be an authentic likeness. though painted a hundred years after the saint's death, and preserved here for 400 years. The Chapel of the Madonna del Rosario, opening out of the l. aisle, contains inscriptions painted on the wall, referring to Guido Reni and his pupil Elisabetta Sirani, who died (1665) in her 26th year; both buried in this chapel. Guido's sepulchral slab is in front of the pavement. Over the altar is a series of small paintings representing the 15 mysteries of the Rosary; the Visitation, and the Flagellation of our Saviour, are by Lod. Caracci; others are by Guido and B. Cesi. In the vestibule leading to the Piazza on the N. is the *tomb of Alessandro Tartagni, of Imola (1477), a celebrated lawyer, by the Florentine sculptor Francesco di Simone; and opposite one of the Volta family, with a statue of S. Proculus, holding an axe, by Lazzaro Casari. In the 2nd chapel on the l. is S. Raimondo crossing the sea on his mantle, by Lod. Caracci. In the first chapel l. is a bust of S. Filippo Neri, from a cast taken after his death.

The CLOISTERS contain some inscriptions and ancient tombs, among which are those of Giov. d'Andrea Calderini, by Jacopo Lanfrani (1238), and of Bartolommeo Saliceti, by Andrea da Fiesole (1412). There is preserved here a portion of a painting by Lippo di Dalmasio, representing the Magdalen at the feet of Christ, his earliest work; the head of the Magdalen is destroyed. Beyond this, in the same corridor, is the Trinity, with S. Lorenzo presenting a Dominican friar, by Petrus Joannis (14th cent.).

The bronze Statue of St. Dominic, standing on a red-brick column in the Piazza, was cast at Milan in 1623: the Madonna del Rosario, on a marble one, is by Giulio Cesare Conventi. Of the two sepulchral monuments, the more elegant one near the Church is the tomb of the jurist Rolandino Passaggeri, who held the office of Corretaro of the corporation of notaries, and who, while holding the office of town clerk, was selected to write the reply of the Republic to the haughty letter of the Emperor Frederick II., demanding the release of his son King Enzio; the other, at the corner of a street, was raised to a member of the family of Foscherari in 1289. The early Christian reliefs forming one of the arches of the canopy are more Both tombs stand under canopies supported by columns.

*8. Francesco (E. 4), begun by Marco Bresciano in 1246, consecrated in 1250, and finished in 1260, is a fine specimen of Italian-Gothic. It was desecrated in 1798, and converted into the custom-house (Dogana), but reopened for worship in 1847. In 1866 the Church was again turned to seenlar uses, but given back to the clergy

in 1886, and is now restored. The restorations are not altogether successful, as an example of pure Italian-Gothic. The grand nave and aisles, with seven pointed arches, are supported by octagonal columns of brick. Many of its interesting sepulchral monuments - the churches of St. Francis throughout Italy being favourite burying-places - were destroyed, or transferred to the Campo Santo at the desecration of the building, but are gradually being replaced. The marble reredos is a fine work by Giacobello and Pietro dalle Massegne (1388), restored in 1848. The reliefs represent the Coronation of the Virgin, with saints. Busts of Saints are curiously perched on the pinnacles which crown the structure. Pope Alexander V. was buried here (1410). In the portico of the Piazza Malpighi are frescoes relating to the life of S. Antonio, by Tiarini, Tamburini, Gessi, &c. The mutilated sarcophagus bears the inscription of Accursius, the last of the eminent glossators. Close to it is to be placed the sarcophagus of Rolandino dei Romanzi, now in the Church. The Campanile (1397-1405) is one of the finest in Bologna.

In the middle of the Piazza Malpighi stands a restored Column with a Statue of the Virgin, bearing the

Barberini arms.

*S. Giacomo Maggiore (D. E. 7), formerly belonging to Augustine hermits, was founded in 1267, enlarged in 1497, but never completed. The brick Campanile is a handsome structure (1472). The doorway has a canopy in which the red marble shafts supporting it rest on lions. On each side are two arched recesses for tombs. An ugly square window has replaced an elegant wheel; and the two pointed windows have been barbarously walled up. The beautiful portico adjoining, which forms one side of the Via Zamboni, was erected in 1477 by Giovanni di Bentivoglio. The vaulted nave without aisles resembles a vast hall. It is divided into three portions by cross arches and has much boldness of execution. There is a row of statues over the arches on each side of the nave.

In the 1st chapel on rt., a small fresco of the Virgin, "della Cintura," is covered up by a modern one of 4th. Conversion of St. cherubim. Paul, by Ercole Procaccini. Christ appearing to Giov. da S. Facondo, by Cavedoni, who also painted the gradino beneath. 6th. *Virgin and Child, with SS. John Baptist, Stephen, Augustine, Anthony, and Nicholas; a fine work in Correggio's manner, by Bartolommeo Passerotti. 7th. St. Alexis bestowing alms on the poor, by Prospero Fontana. 8th. *Marriage of St. Catharine, by Innocenzo da Imola (1536), justly called an "opera "perhaps the most Raffaelesca; beautiful picture of the master; of most praiseworthy solidity of execution."—Cic. The Saints are John Bapt., John Evan., Joseph, and Mary Magd. 9th. A rich marble Screen. 10th. St. Roch struck with the plague, and comforted by an angel, by Lodovico Caracci. 11th. Doctors of the Church, by Lorenzo Sabbatini; the Archangel Michael, before the Madonna, over the altar, by his scholar Calvaert. 12th. The chapel of the Poggi family, designed by Pelle-grino Tibaldi. The Baptism over the altar was finished by Prospero Fontana. The compartments of the roof are by Fontana. The fresco of St. John baptizing, and that in illustration of "Many are called, but few are chosen," are by Pellegrino Tibaldi. "This large fresco is almost grand in its realization of important symbolical idea."-Cic. 13th (first chapel inside the grille). Virgin and Child, with SS. Catharine and Lucia, and the Beato Rinieri, by Calvaert. 15th (said to contain a fragment of the true cross). Ancona, in several compartments, of the Coronation of the Virgin with saints, by Jacopo Avanzi. It bears the inscription, "Lignum Sanctæ Crucis D N J C." The Crucifix on the sidewall is by Simone dei Crocifissi (1370).

18th. The chapel of the Bentivoglio family, the ancient lords of Bologna, at the extremity of the N. aisle, con-

tains a *Virgin and Child, with SS. Fabiano, Augustine, John Evan., and Sebastian (1449), by Francesco Francia-"his most beautiful work in Bologna. Of the angels who surround the Madonna, those nearest to her are especially lovely; among the saints, S. Sebastian is one of the most perfect forms of the 15th cent."-Cic. The Ecce Homo in the lunette above is also attributed to this master. In another lunette, one of the visions of the Apocalypse, in fresco, is by Lorenzo Costa, retouched by Felice Cignani, who painted the Annunciation over the arch. The oil painting, on the rt. side of the Virgin throned, with Giov. Bentivoglio and his wife in adoration, in the presence of their numerous family, interesting as a study of costume and character, is by Lorenzo Costa, Francia's able scholar (1488), as are also the curious ones opposite, representing Petrarch's triumphs: one is a procession of Death drawn on a car by buffaloes, and the other, a female figure, by black elephants. The alto-relievo of Annibale Bentivoglio, Lord of Bologna (1458), on horseback, is by Niccolò dall' Arca. The expressive head in relief of Giovanni II., on a pilaster to the right of the entrancegate, is by Francesco Francia. The custode keeps also the key of the adjacent Chapel of S. Cecilia (see above).

On the Choir-screen, immediately behind the high altar, is the monument of Master Nicolas de Fabis, M.D. (1438). Next is that of Alexander Fabro, Knight of Jerusalem, with his half-length in armour. Opposite the Bentivoglio chapel is the monument of Antonio Bentivoglio, father of Annibale I., who perished on the scaffold in 1435, by Jacopo della Quercia. The *effigy, which lies on an inclined plane, represents Dr. Vera of Ferrara (1408), but was removed thence by Annibale and adapted to its present use. The reliefs on the front, added after Quercia's time, commemorate Antonio's eminence as a jurist. Above the cornice are statuettes of SS. Peter and Paul, with Force, Prudence, Temperance, and Faith. 21st (just inside the grille), Virgin and Child, with SS. Benedict, John Baptist, and Francis, by Cesi. 11th on the left, just outside the grille, Martyrdom of St. Catharine, by Tiburzio Passerotti. 9th, Presentation in the Temple, by Orazio Sammachini, with Saints on the side-walls, 5th, Monument to Cardinal Agucchi, over the side-door, with statues and reliefs, by Gabriele Fiorini. 3rd, Last Supper, supposed to be a replica by Baroccio of that in S. M. sopra Minerva, at Rome. The frescoes of Melchisedek and Elijah on the side-walls, and the Angels of the ceiling, are good works of Cavedone. In the 1st chapel is a miraculous crucifix in wood, the history of which can be traced as far back as the year 980.

The Piazzetta in front of the Church is named after the composer Rossini, who was educated in the annexed Augustinian convent, now converted into the Liceo Filarmonico, or great Music School of Bologna.

Theatres.)

San Giorgio (D. 4), built by the Servite Fathers, contains a St. George, at the high altar, by Camillo Procaccini. In the 5th chapel 1., the Annunciation, by Lodovico Caracci.

- S. Giovanni Battista (F. 5) has in its 1st chapel one of the best works of Lucio Massari-the Saviour appearing to the Magdalen. At the high altar, the Virgin and Child, with St. John the Baptist, St. Luke, and S. Pietro Celestino, by Franceschini.
- S. Giovanni in Monte (9, F. 6) was built in connection with the Seven Churches now called S. Stefano, which commemorate the scenes of the Passion, San Giovanni having for its title "in Monte Oliveto." It was founded by St. Petronius in 433, rebuilt in 1221, and restored in 1824, without disturbing the general style. It is a Gothic edifice with a terra-cotta over it is by Niccolò dall' one of the early oil paintings.

 Arca. The nave is separated from Annibale Caracci: the Baptism

the aisles by four wide round arches originally pointed; the arches of the tribune and transepts being still in the latter style. Over the entrance door is a round *window with St. John and the Seven Golden Candlesticks, de-

signed by Cossa.

1st chapel rt. The Saviour appearing to the Magdalen, by Giacomo Francia. 2nd. Crucifixion, by Cesi. 3rd. Martyrdom of St. Lawrence, by Pier Faccini. *St. Joseph with the Infant, and *St. Jerome, by Guercino. 6th. A small oval Madonna, almost hidden by ex-voto offerings, by Lippo di Dalmasio. 7th. *Virgin enthroned with four Saints, by Lorenzo Costa (1497) - "exquisitely naïve angels performing music"-Cic. 8th. The miraculous figure of the Virgin on the wall to the L, was originally in the ancient Church of S. Eutropio. 9th. S. Ubaldo, by Giov. Battista Bolognini. In the choir, the *Virgin with the Almighty and the Saviour above, and saints below, by Lorenzo Costa (1497) -" excellent specimen as to treatment of landscape "-Cic. The Saints are Victor, John Bapt., Augustine, John Evan., Jerome and Sebastian. The terra-cotta *busts of the Apostles over the stalls are by Alfonso Lom-bardo, and the two Evangelists by Fra Ubaldo Farina; the tarsia work is by Paolo Sacca (1525). In the 1. transept is a copy of Sta. Cecilia, by Raphael, now in the Pinacoteca, which stood here till 1796. Beneath the altar is buried the Beata Elena Duglioli dall' Olio, at whose expense it was painted. 6th l. The figure of the Saviour, carved out of a fig-tree, by Pietro da Pavia (1430). Behind it is an old Cross on a column, 2nd l., St. Francis kneeling, a powerful work by Guercino.

On the stairs leading to the Via S. Stefano are several tombstones and inscriptions formerly on the floor of

the church.

St. Gregorio (D. 4), almost entirely rebuilt after the earthquake of 1779 the Saviour. 2nd l., St. George delivering the Queen from the Dragon, with the Archangel Michael above, pursuing the demons, by *Lodovico Caracoci*. Albani was buried in this Church (1660).

8. Leonardo (E. 8) contains, in its 2nd chapel, the Annunciation, by Tiarini. At the high altar, Martyrdom of St. Ursula. 1st l., St. Catharine in prison, converting Porphyrius and the wife of Maximianus, both by Lodovico Caracci.

Madonna del Baraccano (H. 7) was so called from a Confraternita, established in 1403, in bonour of the miracles performed by a picture of the Virgin painted on a bastion of the city walls, called "Il Baraccano di Strada Santo Stefano." Over the portico is a statue of the Virgin, by Alfonso Lombardo. At the high altar is the miraculous picture of the Virgin. Francesco Cossa, of Ferrara, repainted it in 1450, adding portraits of Giov. Bentivoglio, and Maria Vinciguerra. The frieze of flowers which adorns this altar, and other sculptures of the chapel, are graceful works by Properzia de' Rossi.

Madonna di S. Colombano (D. 4) is covered with frescoes, by various pupils of Lodovico Caracci. Francis on the rt. wall is by Antonio, son of Agostino Caracci; the Repose on the Flight is by Spada; the Sibyl over the side door, and the Coronation of St. Catharine, are by Lorenzo Garbieri; Sta. Marta, on the vault above, conversing with the Saviour, before whom the Magdalen is kneeling, is by Lucio Massari; by whom are also the Sibyl over the other door, and the Angel bearing the Palm of Martyrdom to Sta. Ursula; the Infant Saviour playing with St. John in the presence of little Angels is by Paolo, brother of Lodovico Caracci, who gave the design. The Virgin, over the altar, is by Lippo di Dalmasio. In the upper oratory, the frescoes of the Passion were the result of a trial of skill smong, the younger pupils of the

Caracci; among them is St. Peter going out weeping from Pilate's house, by Albani.

Santa Maria della Carità (D. 3), formerly attached to a Franciscan convent, now a military hospital, contains, in the 1st chapel, the Visitation, by Galanino. 3rd chapel, St. Elizabeth of Hungary in a swoon at the Saviour's appearing to her, by Franceschini. Over the high altar are the Virgin and Child, and Charity and St. Francis, a joint work of Fiorini and Arctusi. 3rd l., Holy Family with St. Antony of Padua, by Felice, son of Carlo Cignani. 6th, Sta. Anna, by the clder Bibiena.

Madonna di Galliera (D. 5) has a handsome interior, rebuilt in 1688 on an earlier foundation, with unfinished and damaged terra-cotta front of 1470. In the 2nd chapel, St. Antony of Padua, by Girolamo Donnini, pupil of Cig-3rd, Holy Family, with St. Francis of Sales, and of Assisi, by Franceschini, who painted the frescoes. Behind the high altar a very ancient painting of the Virgin and Child, covered. 3rd l., Incredulity of St. Thomas, by Teresa Muratori, celebrated as much for her talent in music as in painting. 2nd l. *Albani, the Infant Christ between the Virgin and St. Joseph, with angels above. In the 1st is S. Filippo Neri in Ecstasy, by Guercino.

Sta. Maria Maddalena (G. 5) contains, at the 1st altar, a Madonna, S. Onofrio, and S. Vitale, by *Tiburzio Passerotti*; and at the 3rd, St. Francis and St. James, by the same. The Virgin, with S. Sebastian and S. Roch, is by *Bagnacavallo*.

Sta. Maria Maggiore (D. 5), an ancient Church, contains at the 1st altar St. John the Evangelist dictating to St. Jerome, by Tiorini. The 3rd has an ancient wooden crucifix. The 5th has a Madonna and Child, with St. James the Less and St. Antony the Hermit, by Orazio Sommon

chini. 1st l., Madonna with SS. Catharine and Onofrio, of the 15th cent.

Sta. Maria della Pietà (E. 8), better known as I Mendicanti, was stripped of its most valuable treasures at the first invasion by the French, some of which are in the Pinacoteca, while others have never been restored. altar rt., Sta. Ursula, by Bartolommeo Passerotti; 2nd 1., St. Anna adoring the Virgin in a vision, by Bartolommeo Cesi; 1st, Crucifixion, with the Virgin, St. John, and other saints, by the same master.

Sta. Maria de' Servi (F. 7). Forming a square in front, and flanking it towards the street, is the grand *Portico de' Servi, built upon marble columns, in 1392, by Fra Andrea Manfredi of Faenza, General of the Servites. The frescoes in the lunettes illustrate various events in the life of

S. Filippo Benizzi.

The nave, Italian-Gothic of the 15th cent., is separated from the aisles by pointed arches, supported alternately on circular and eight-sided columns, over each of which is a round window. The aisles are prolonged round the choir, having numerous chapels. 2nd chapel rt., the Virgin giving the conventual dress to the Seven founders of the Order, painted by Franceschini when nearly 85 years of age. In a cupboard on the l. of the 10th altar (of S. Girolamo) is preserved a marble pitcher, said to have been used at the marriage in Cana, presented by Fra Vitale Baccilieri, General of the Servites, who had been ambassador to the Sultan of Egypt in 1350. In the Choir-aisle to the rt., a coloured terracotta relief of the Virgin and Child, with SS. Laurence and Eustace and two angels, by Vincenzo Onofri (1503). At the high altar, five *sculptures of the Risen Christ, Virgin and Child, St. John Bapt., Adam, Moses, and the Latin Fathers, by the Servite Montorsoli (1561). 14th, the Virgin and Child painted on the wall, and SS. Cosma and Damiano, by Lippo di Dalmasio; oppofainting during the celebration of Mass, invasion: it has five wide point

by Ercole Graziani; the small Madonna above it is another work of Dalmasio. In the next chapel is a Virgin Enthroned, of the 14th cent. On the back wall of the choir is the slab-tomb of Fra Andrea Manfredi of Faenza (1396), the eminent architect and general of the Order, by whom the Church was founded. Opposite, S. Onofrio, by Calvaert. In the 9th chapel 1., the *fresco of S. Carlo was painted by Guido, gratuitously, in one day. 7th, *Annunciation, by Innocenzo da Imola. The frescoes of the roof and side-walls are by Bagnacavallo. 5th 1., St. Andrew kneeling before the Cross pre-pared for his Martyrdom, by Albani. To the rt. is the monument of Card, Ulisse Gozzadini, with his portrait in Roman mosaic. 3rd l., Noli Me tangere, by Albani.

Sta. Maria della Vita (E. 6), founded in 1260, by the Beato Reniero of Perugia, who devoted himself on this spot to the relief of the sick, was entirely remodelled in the last cent. In the 2nd chapel are preserved the bones of the Beato Bonaparte Ghisilieri, brought here in 1718, from the suppressed church of S. Eligio. The picture of the Beato Buonaparte and St. Jerome is by Aureliano Milani. To the l. of the high altar is an S. Lorenzo, Annunciation, with painted by Tamburini from a design of Guido. Over the high altar is a fresco of the Virgin and Child, by Simone da Bologna. To the rt. of the high altar S. Eligio, by Calvaert, and close by an extraordinary group of the Deposition in stone, with large grimacing statues. The Beato Reniero healing the Sick during the Plague, in the 2nd chapel L, is by Cavedone. In the Oratory on the first floor is the *masterpiece of Alfonso Lombardo, a relief in terracotta, representing the death of the Virgin in the presence of the Apostles.

8. Martino (D. 6) was built in 1313, restored in 1879, and belonged to the Carmelite Friars from the 14th cent, to the period of the French arches on either side of the nave | supported on short, stumpy, Italo-The Adoration of Gothic columns. the Magi, in the 1st chapel on the rt., is one of the most graceful works of Girolamo de' Carpi. In the 4th chapel St. Joachim and St. Anna (1558), by Giovanni Taraschi. 5th. the Virgin and Child, with a sainted bishop, Sta. Lucia, and St. Nicholas, who gives a dowry to three young girls, by Amico Aspertini, pupil of Francia. He was nicknamed "dai due pennelle," because he worked with both hands, holding at the same time a brush for light and another for dark tints. Behind the high altar is the only work in Bologna by Girolamo Sicciolante, an imitator of Raphael: it represents the Virgin and Child, with St. Martin, St. Jerome, &c., and contains a portrait of Matteo Malvezzi, for whom it was painted. Its frame is unusually large and handsome. Near the door of the Sacristy is the monument and bust of the eloquent Filippo Beroaldi the elder, by Vincenzo Onofrio. In the 5th chapel l. is an Assumption, attributed to Perugino, but apparently of later date. 4th, St. Jerome, by Lodovico Caracci. 3rd, the Crucifixion, with St. Andrew, and the Beato Pietro Toma, by Cesi. 1st, Madonna and Child, with SS. Roch, Bernardino, Anthony, and Sebastian, by F. Francia—"the landscape is treated quite in a Ferrarese manner" -Cic. The St. James in the round window over the altar is by the Beato Giacomo da Ulma, from a design by Francia.

The Oratory, formerly the conventual library, was painted by Dentone; the Dispute of St. Cyril is by Lucio Massari. The altar-piece, representing the Incredulity of St. Thomas, is by Giampietro Zanotti.

In the CLOISTER are several sepulchral monuments, among which is that of a certain Petrus, having a relief with six bearded students (1503).

S. Paolo (F. 4, 5), built by the Ber-

1819 and 1878. It belongs to Prince Spada of Rome, whose arms—three swords—are seen on the front. The marble statues of St. Peter and St. Paul are by Mirandola and Conventi. The ceiling is curiously painted, with columns and balconies in perspective, and persons looking over them, by G. Rossi. At the 2nd altar, *Paradise, by Lodovico Caracci. The small Madonna underneath is by Lippo di Dalmasio. In the 3rd are the Nativity, and Adoration of the Magi, by Cavedone. The frescoes on the vault. representing the Circumcision, the Return from Egypt, and the dispute with the Doctors, are by the same painter. In the rt. transept is St. Gregory showing the souls in purgatory to the Almighty, the Saviour, and the Virgin in the heavens, by Guercino. Above the high altar the statues of St. Paul and the Executioner are by Alessandro Algardi, who sculptured the ivory crucifix on it: the tabernacle, in the form of a basilica, has colonnettes of jasper. 3rd l., S. Carlo Borromeo carrying the cross through Milan during the plague, by Lorenzo Garbieri. 3rd rt., Communion of St. Jerome, by Massari. In the choir is some well-carved woodwork.

*SAN PETRONIO (E. F. 5) is the largest Church in Bologna, and though unfinished, is one of the finest specimens of the Italian Pointed style of the 14th cent. It was founded in 1390, while Bologna was a free city, the architect being Antonio Vincenzi, ambassador of the Bolognese to the Venetian Republic in 1396. The original plan was a Latin cross, and, if the building had been completed, it would have been 750 Eng. ft. long, or 136 more than St. Peter's at Rome. The existing portion consists merely of what was intended for the nave and aisles, as may be seen on the outside, where the construction of the transept had been just commenced when the work was abandoned.

Exterior. - The three canopied doornabite fathers in 1611, was restored in ways of the unfinished front are fin examples of Italian-Gothic; they are covered with reliefs representing various events of Scripture history from the Creation to the time of the Apostles, and are ornamented with busts of prophets and sibyls. The *central doorway was entirely executed by Jacopo dalla Quercia (1425). The reliefs consist of 32 half-figures of patriarchs and prophets, with the Almighty in the centre of the arch; five subjects from the New Testament in the architrave, and five from the Creation to the Deluge, on each pilaster. Under the arch are statues of the Virgin and Child, St. Petronius, and St. Ambrose. The left doorway is remarkable for the angels and sibyls round the arch, by Tribolo, well known as the friend of Benvenuto Cellini, who has left an amusing record of him in his entertaining biography. The three first subjects on the rt. pilaster are by Alfonso Lombardo, and represent Old Testament scenes. The l. pilaster, Jacob giving his blessing to Isaac, is by an unknown artist. Under the arch is the *Resurrection, by Alfonso Lombardo, admirable for its simple dignity and truth. The right doorway, by Tribolo, has eight subjects from the Old Testament on the pilasters. Under the arch is Nicodemus supporting the dead body of Christ, by Amico; the Virgin is by Tribolo; St. John the Evangelist, by Ercole Seccadenari.

Interior.—" It possesses in a high degree the various peculiarities which characterize the arrangements of the Italian-Gothic-such as the wide and low pier arches whose span equals the breadth of the nave, the absence of the triforium and of the clerestory string, the great empty circles which occupy the space of the clerestory, the extensive doming of the vaults, the shallowness of the aisles, the heavy capitals which surround the piers and half-piers like a band of leaves, and the squareness of the piers with their nook-shafts; all these serve to make a wide distinction between this ex- this chapel support the entire well ample and those of genuine Gothic; of the Campanile. Opposite, out

and they are rarely found so completely united even in Italian churches. Each compartment of the aisle has two arches, which open into shallow chapels,"-Willis.

The ornaments in relief round the great doorway are by Francesco and Petronio Tadolini. Over the pilasters of the side-doors are circular groups in relief, rt. the Annunciation, I. Adam and Eve in Paradise, by

The 2nd rt. (that of St. Bridget), repaired in 1876, is the chapel of the Pepoli, so celebrated in the history of Bologna. The paintings, by unknown artists, on the side-walls (about 1431), are of little value; the figure praying, on the l., bears the inscription, Sofia de Inghiltera fe fa; evidently representing the donatario, or the person at whose expense the work was executed; the Virgin, with saints and the donatario, are by Luca and Francesco da Perugia (1417).

Beyond the 3rd chapel is a monument, by Pacchioni, to Card. Opizzoni, more than 50 years Archbishop of Bologna (1855), who left all he possessed to his adopted city. The fine painted *glass in the 4th chapel is by Jacob of Ulm (1491).

6th, St. Jerome, by Lorenzo Costa, spoiled by retouching. 8th, belonging to the Malvezzi Campeggi families. The marble ornaments on the screen were designed by Vignola. The *tarsia-work, by Fra Raffaele da Brescia, was formerly in the choir of San Michele in Bosco.

9th-Chapel of St. Antony of Padua. The marble statue of the Saint over the altar is by Sansovino. His miracles, in chiaroscuro, are fine works by Girolamo da Treviso. The painted *glass was designed by Pellegrino Tibaldi. 10th-Coronation of the Madonna del Borgo S. Pietro on the side-wall, by Francesco Brizzi. 11th-The relief of the Assumption, by Tribolo (1526), stood formerly at the high altar of La Madouna di Galliera. The angels are by Properzia de Rossi. The walls of the Choir, is a life-size group of the Deposition, by Onofri.

The marble statues of St. Francis and St. Dominic, beside the high altar, are by Girolamo Campagna.

altar, are by Girolamo Campagna.

10th l., Statue of *Sta. Barbara, over the altar, by Tiarini. 9th—the Archangel Michael, by Calvaert (Fiammingo). Curious twisted iron railing of the 15th cent., erected by Antonio Barbaca and his wife Margarita Pepoli. 8th—St. Roch, a portrait of Fabrizio da Milano, by Parmegianino.

7th—the Chapel of the Baciocchi family—contains the Tombs of Princess Eliza Baciocchi, sister of Napoleon, her husband, and three of her children, with a good Virgin and Child with four Saints, by *Costa (1492)—"worthy to be compared with any Francia."—Cio.; and a fine painted glass window.

stass window.

5th—the *Annunciation, upon the wall in front, by Costa—"very solemnly conceived"—Cio. The Apostles are probably by his pupils. The martyrdom of St. Sebastian, between the Virgin and the Angel, is assigned to F. Cossa. The tarsia-work beneath was executed in 1495, by Agostino da Crema. The pavement of enamelled tiles dates from the earliest times of this manufacture (1487). On the pilaster between this and the next chapel is a great gilded and much restored wooden Statue of St. Petronius.

4th chapel—the Magi, Paradiso and Inferno, are attributed to Simone da Bologna, or Giovanni da Modena, very early in the 15th cent. In the 2nd chapel, rebuilt by Torregiani at the expense of Cardinal Aldrovandi, whose tomb is placed in it, is preserved the head of St. Petronius, moved by order of Benedict XIV. from S. Stefano. This chapel was gaudily restored in 1743, when the head was brought to it. The 1st chapel was rebuilt and repainted in 1868, and the ancient frescoes of the Crucifixion restored. Between the Chapels are several mediæval crosses. which formerly stood at the gates of the city; one bears the date of

1159, with curious inscription on the back.

On the floor of S. Petronio is the meridian line of Gian Domenico Cassini, 73 yards long: it was traced in 1653.

The Residenza della Fabbrica, opening out of the l. aisle, contains a highly interesting series of original designs for the still unfinished façade, by the first architects of the period. Three of these are by Palladio; another bears the following inscription in his own hand, "Laudo il presente disegno," and has, no doubt erroneously, been attributed to him. There are others by Vignola, Giacomo Ranuccio, his great rival; Domenico Tibaldi; Baldassare Peruzzi; Giulio Romano and Cristoforo Lombardo; Girolamo Rinaldi; Francesco Terribilia; Varignana; Alberto Alberti, of Borgo San Sepolcro; and unknown artists. Over the entrancedoor is the marble bust of Count Guido Pepoli, by Properzia de' Rossi, supposed to be that ordered by his son Alessandro, to prove the powers of that extraordinary woman, as mentioned by Vasari. Over another door are four subjects in relief-Joseph accused before Potiphar, Potiphar's wife, the Tower of Babel, and the Entombment of Jacob. The first is believed to allude to the history of her own misfortunes. The life of that celebrated and accomplished woman, at once a painter, sculptor, engraver, and musician, is one of the most tragical episodes in the annals of art. She died of love at the very moment when Clement VII., after performing the coronation of Charles V. (Feb. 26, 1530), at S. Petronio, where he had seen and appreciated her genius, expressed his desire to take her with him to Rome.

The Sacristy contains a series of 22 pictures, representing various events in the history of S. Petronius, from his baptism to his death, by inferior painters.

Over the great door stood the celebrated colossal bronze statue of

Julius II., by Michel Angelo (1508). The pope was represented with the keys and a sword in his I, hand, blessing the Bolognese with his rt. But in 1511, on the return of the Bentivoglio party to power, and by way of reprisal for the destruction of their Palace at the instigation of Julius II., the statue was destroyed by the people, and the bronze, said to have weighed 17,500 lbs., was sold to the Duke of Ferrara, who converted it into a piece of ordnance, under the appropriate name of the Julian. When Michel Angeloasked the warlike pontiff whether he should put a book in his left hand, he replied, "A book! no: let me grasp a sword; I know nothing of letters."

S. Procolo (G. 5) belonged before the French occupation to the Benedictine monks of Monte Cassino; its foundation is of very ancient date, but the present Church was built in 1536. In a lunette over the principal entrance is a Virgin and Child with SS. Benedict and Sixtus, by Lippo di Dalmasio. 2nd chapel rt., St. Benedict in ecstasy, by Cesi, who is buried in this Church. 4th l., the Virgin in glory, with St. Benedict below, by Ercole Graziani the younger. In the 2nd chapel I, is the marble urn over the altar in which are preserved the bodies of the two martyrs who gave their names to this Church, a soldier and a bishop, found in the ancient subterranean Church in 1390. 1st chapel 1., St. Maurus, by Ercole Graziani. On the outside wall, to the l. of the door, is the following inscription, to the memory of a person called Procolo, who was killed by one of the bells falling on him as he was passing under the campanile.

Si procul a Proculo Proculi campana fuisset, Nunc procul a Proculo Proculus ipse foret.

S. Rocco (D. E. 2) has been converted into a "Camera Mortuaria," where the dead are deposited before being carried to the Campo Santo. The oratory is covered with frescoes by late Bolognese artists representing

events in the life of the saint, and of the patron saints of Bologna.

S. Salvatore (E. 4) was built in 1605. In the 1st chapel rt. is the Beato A. Canetoli refusing the Archbishopric of Florence, by Ercole Graziani. In the rt. transept, the Virgin holding the infant Saviour to St. Catharine, with St. Sebastian and St. Roch, is by Girolamo de' Carpi. The Coronation of the Virgin, underneath, is of the 14th cent. In the I. transept is a striking *Nativity by Tiarini; in the 3rd 1., a fine *Crucifixion with saints, by Innocenzo da Imola; in the 9th (1st chapel on the 1.), *St. John kneeling before the aged Zacharias, by Garofalo, who has introduced his own portrait, the first on the rt. Guercino was buried in this Church, without any inscription or monument.

The Library of the attached Convent was handed over to the University after 1866. The Church was once the headquarters of English students at the University, who erected here an altar to St. Thomas of Canterbury immediately after his canonisation in 1173. It was afterwards transferred to a private family, and has now disappeared.

Spirito Santo, W. of Madonna di Galliera (D. 5), has a handsome but ruined front in brick and terra-cotta. The pilasters and frieze have arabesque reliefs, and there is a series of five heads over the door.

San Stefano (13, F. 6), the most ancient ecclesiastical edifice in Bologna, and one of the oldest in Italy. is quite a labyrinth of mediæval alterations at various dates of an earlier building. It now forms a group of seven churches, and was most probably originally a Roman basilica, of which various fragments are built into the later work, but none of the original construction remains visible. From the piazza we enter the 1st church, that of the CROCIFISSO (1637), with a 12th-cent, pulpit on its front. In the 1st chapel on the rt. is a painting by Teresa Muratori and her master, Giuseppe dal Sole, repre-

enting a father supplicating St. Benedict to intercede for his dying on. Descending some steps on the . we enter the octagonal 10th cent. Church of *SAN SEPOLCRO, supposed to have been the ancient Lombard Baptistery. The marble columns are said to have been derived from a temple of Isis, which occupied this site. A pillar of brick was added to each of them in the 12th cent. marble urn beneath the altar, with its ancient symbols, was erected at the same time to receive the body of S. Petronius, who is said to have imparted miraculous qualities to the water of the well. The walls are almost entirely of brick, and over the arches are small windows of two lights. The curious erection in the centre is an ancient Model of the Tomb in the Holy Sepulchre at Jerusalem, with a modern staircase. The 3rd Church is formed out of the ATRIO DI PILATO, an open Court with colonnades. In the centre is a mediæval font, which once stood in the Lombard Baptistery, and bears the name of Luitprand (744). Here are many ancient monumental inscriptions. In a chapel is a good painting of St. Jerome and St. Francis adoring the Saviour on the Cross, by Giacomo Francia, and a painted Crucific, by Simone da Bologna (1370), surnamed dei Crocifissi, from the excellence with which he treated this subject. Behind this is the hall of the Compagnia dei Lombardi, erected by Benedict XIV.; the keys of the gates of Imola, captured by the Bolognese in 1328, are preserved here. It is open only on the 1st Sun. in Feb. From this Court opens the chapel of the TRINITÀ, also in a Lombardo-Gothic style, with ancient columns and a groined 12th-cent. vault. S. Ursula, on a pillar to the l., is by Simone da Bologna; the Holy Trinity over the altar is by Sammachini. We now enter the 5th Church, that of the Madonna della Consola-ZIONE. On the walls are several 14thcent. paintings of saints. From this enclosed corridor we descend into the Church, the Confessione, a kind of crypt (usually closed), having the slab-tomb of a physician, with a

ancient columns with reliefs, and the bodies of two native saints and martyrs, Vitalis and Agricola. One of the pillars professes to represent the exact height of our Saviour. Returning to the 4th Church, we pass into the Sacristy, which has a Virgin and Child with St. Nicholas and other Saints, by Sabbatini, and a painting by Lippo di Dalmasio. Adjacent is a small handsome *Cloister (11th cent.), the upper gallery sustained by twin columns supporting round arches. Some of the capitals on the N.W. side are formed by whimsical figures of men and animals. The 7th Church (usually closed), with its main entrance towards the Piazza, probably occupies the site of the primitive cathedral, founded by S. Faustinianus. A.D. 330, but the present structure, dedicated to SS. PETER AND PAUL, is the 12th cent., with Roman materials built in. On some of the massive piers and coupled columns early frescoes of saints have been discovered under the whitewash. There is an Ionic capital on the last column to the rt., apparently antique. Here is the sarcophagus of S. Agricola To this church, still (9th cent.). under restoration, belong several paintings, temporarily placed in the Sacristy and elsewhere.

S. Stefano is celebrated for its relics. among which are the bodies of 40 martyrs, brought by S. Petronius from Jerusalem. (Keys at the Municipio.) There is a curious reliquary with enamels by Jacopo Rossetti (1380).

88. Trinità (G. 7) has, at the 1st altar rt., the Madonna in Glory, with SS. Jerome, Francis, Doninus, and Apollonia, and some children playing with the cardinal's hat, by Giov. Battista Gennari, of Cento.

88. Vitale ed Agricola, giving its name to the street leading towards Ravenna, was consecrated in 428 by St. Petronius and St. Ambrose, but has been restored, and preserves nothing of its ancient architecture. Under the portico, to the 1. of the door, is

relief of a lecture. In the 1st chapel l. is a graceful painting by *F. Francia, "beautiful angels hovering and playing on instruments round an old picture of the Madonna "-Cic. On each side of it is a large fresco-rt., the Nativity, by his son Giacomo; 1., the Visitation of Mary and Elisabeth, with portraits of the donatorii, by Bagnacavallo. On the wall close by is a curious relief of a bishop worshipping Christ in the tomb (1362). The column, with a cross of the early Christians, in the opposite corner of this chapel, formerly stood on the spot in the adjoining street where SS. Vitalis and Agricola suffered martyrdom. The 2nd chapel rt. has a Return from Egypt, by Tiarini.

PUBLIC BUILDINGS.

At the centre of the city is the Piazza Maggiore (now Vittorio Emanuele), the Forum of Bologna in the middle ages: it is still surrounded by remarkable edifices rich in historical associations, the relics of the once formidable republic. It was considered by Evelyn as the most stately piazza in Italy, with the single exception of that of San Marco at Venice. Standing in this square, with his face towards the unfinished front of S. Petronio, the visitor has on his rt. the great mediæval Palazzo Comunale, on his l. the Portico dei Banchi, and behind him, at the corner, the Palazzo del Podestà. Facing the Church is a bronze Equestrian Statue of Victor Emanuel, erected in 1888 on the 800th anniversary of the foundation of the University.

The Fontana Pubblica (or di Nettuno) was constructed in 1564, while Cardinal (afterwards S. Carlo) Borromeo was legate. The general design is by Lauretti; the pedestal and the basin are by Antonio Lupi; and the poor figure of Neptune (8 ft. high), with the other figures and bronze ornaments, are by Giovanni Bologno. The cost of the fountain, with its pipes and aqueducts, was 14,000l.

The Palazzo Comunale, begun in 1290, and restored in 1888, was, prior to 1848, the residence of the Legate and of the Senator, as it is now of the Civil Governor. Its front still exhibits some traces of the Pointed style in its eight walled-up windows, but the building has been so altered at various periods, that little uniformity remains. High up, under a canopy, is a Madonna, by Niccolò dell' Arca (1494), in terra-cotta, once gilt. The ornaments of the clock are by Tadolini. The entrance gateway is by Galeazzo Alessi (1570); the bronze statue of Gregory XIII. (Buoncompagni of Bologna), erected at the cost of his fellow-citizens, is by Alessandro Menganti (1588). After the revolution of 1796, in order to save the statue, the inhabitants converted it into that of S. Petronio, their patron Saint. The tiara was changed for a mitre, and a huge pastoral staff placed in the right hand, with the inscription "Divus Petronius Protector et Pater." The pastoral staff is quite out of proportion with the dimensions of the statue.

A grand spiral staircase of 53 steps, by Bramante, leads to the upper halls. The bronze bust of Benedict XIV., and the ornaments over the door, where it is placed, are by Giambattista Bolognini. The Saloon of Hercules takes its name from his colossal statue by Alfonso Lombardo (1520). On the l. is a hall, covered with frescoes, by late Bolognese artists, and in the adjoining chapel is a fresco of the Virgin (Madonna del Terremoto), supposed to have been painted by the school of Francia in 1505. The Sala Farnese, on the 2nd floor, so called from a bronze statue of Paul III., has roof and walls covered with paintings, representing the history of the city. by Cignani and other artists.

The Palazzo del Podestà was begun in 1201, the front added in 1485 by Bartolommeo Fioravanti. It has a portico of nine square-headed arches, surmounted by a gallery, and by a second row of arches which are separated by highly decorated look

pilasters. It was the prison of Enzio. King of Sardinia, and natural son of the Emp. Frederick II., captured by the Bolognese at the battle of Fossalta, in 1249, kept here a prisoner until his death in 1272, and buried in San Domenico. During his long imprisonment, the prince employed his time in poetical compositions, some of which are marked by considerable taste. The young king, moreover, was beloved in his captivity by a fair damsel of Bologna, Lucia Vendagoli, who succeeded in visiting him under various disguises, and attempted his rescue by concealing him in a cask, and having him carried out in it, but a lock of his golden hair hanging out betrayed the secret. The great hall (170 ft. by 74) is still called Sala del Re Enzio. In 1410, the conclave for the election of Pope John XXIII. was held here; in the last cent. it was converted into a theatre; it was afterwards used for the game of pallone; and was latterly degraded into a workshop. The building also includes the Archives of the Notaries (Archivio Notarile), rich in unpublished materials for the history of Bologna, and indeed of Italy during the middle ages. The lofty Torrazzo dell' Aringo, rising out of the midst of the building, was erected in 1264, for the purpose, it is said, of watching Enzio. The statues in terra-cotta of SS. Petronius, Florian, Eligius, and Francis, protectors of the city, on brackets, at its base, are by Alfonso Lombardo.

The Portico de' Banchi, occupying one side of the Piazza, was built between 1400 and 1412; but it is now included, with the Portico dell' Archiginnasio, under the name of Pavaglione, remodelled by Vignola in 1562. Here are some of the principal shops of Bologna. Opening out of it is the REGISTRO, formerly the College of Notaries, presented to that body in 1283 by the learned jurisconsult and chief magistrate Rolandino Passeggeri, who is buried in the Piazza di S. Domenico. The hall, now converted into a chapel, has a Madonua by Passerotti; the l N. Italy.

Sacristy contains, among other documents, a Diploma of the Emperor Frederick II., confirmed by a Bull of Julius II., granting to the Correttore de' Notari the power of creating apostolical and imperial notaries, and of legitimizing natural children. The entrance to the Archiginnasio is also under the portico.

The Mercanzia (E. 6) is the best preserved example of the ornamented Italian-Gothic in the city. It was built in 1294 of moulded brickwork. but assumed its present form in 1499 under the Bentivogli, and has been well restored. The interior contains the Exchange and the Tribunal of Commerce. On the stairs are painted, commencing from the top, the shields of the ten corporations of the city -Cambiatores, Mercanti, Macellari, Merciari, Orefici, Tallegari, Druppi a lana, Drappi e Strazziolari, Speziali, and Bambiriari-and of the Consuls of Commerce from A.D. 1441 to 1813. A little N. of this building are the two

Leaning Towers, destitute of architectural attractions, but no doubt intended, like other towers and Church fronts in Italy, to be encased in marble. Their bareness is somewhat relieved by the "put-log holes," as they are termed by builders, in which the bricklayers inserted the supports of their scaffolding. The Torre Asinelli, begun in 1109 by Gherardo degli Asinelli, is of massive brickwork, divided into three portions; the lowest has a projecting battlement, occupied by shops; the others diminish upwards in their outward diameter, whilst the inner one increases, owing to the lesser solidity and thickness of the walls as they ascend. It is 321 ft. high, and 4 ft. out of the perpendicular. The inclination is to the W., quite opposite to that of its neighbour. It can be ascended without danger, and commands an extensive view, but the visitor is not allowed to go alone. There are 449 steps, divided into flights of 10 each, between which there are convenient landing-places. The lower stairs ascend for a short way round an axis, the remainder being placed against the inner walls. On the top is a kind of lantern or belfry, containing a bell only tolled on very solemn or important occasions.

It does not appear that the inclination of the tower has undergone any change of late years. As to its use, there is every reason for believing that, like many others in Bologna, it was reared from family vanity. It is entered by a low door on the S. side, where the keeper will be found.

The Torre Garisenda, built by the brothers Filippo and Oddo Garisenda, in 1110, is 161 ft. high, and nearly 10 ft. out of the perpendicular. Some writers have maintained that the inclination of the Garisenda tower is the effect of art, but the courses of brick and the holes to receive the timbers of the floors are also inclined, which they would not have been if the tower had been built in its present form.

There are remains of other similar towers in different parts of Bologna, especially two near the Archbishop's Palace, the bases of which are built of blocks of gypsum.

The Cassa di Risparmio, or Savings Bank, in the Via Farini (F. 6), with its handsome wrought-iron railings, is a good specimen of modern architecture. It was designed by Gius. Mengoni (1877), who built the well-known gallery at Milan, and has left several monuments of his genius in Bologna.

The University (16, D. 7) is the oldest in Italy, and the first in which academical degrees were conferred. It owes its origin to Irnerius, chief of the Glossators and founder of the famous law school of Bologna, who began teaching here between 1070 and 1100. The great tide of scholars had set in by 1120; the University obtained recognition from the Emperor at the diet of Roncaglia in 1158, when its "Four Doctors"

France and Germany, who were members of the University. Another instance is that of Signora Manzolina, who graduated in surgery and was Professor of Anatomy; and nearer our own times (1794-1817) the Greek chair was filled by the learned Clotilda University has a staff of 55 professor and the number of students excess and Germany, who were members of the University. Another instance is that of Signora Manzolina, who graduated in surgery and was Professor of Anatomy; and nearer our own times (1794-1817) the Greek chair was filled by the learned Clotilda and 1400. University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the University has a staff of 55 professor. In the control of the Unive

were called by him to sit as assessors, and privileges granted to persons travelling for the sake of study. During the troubled period of the 12th cent. the fame of this University attracted students from all parts of Europe; no less than 10,000 are said to have assembled here in 1262, and it became necessary to appoint regents and professors for the students of each country. Irnerius revived the study of the Roman system of Jurisprudence, which his disciples for nearly two centuries spread over Europe, sending in 1144 to England Vacarius, one of the ablest of their body, and founder of the law school at Oxford. It was at Bologna that the Ecclesiastical Laws were first collected and arranged in a convenient form, since known as the CANON LAW, by the labours of Gratian, a Benedictine monk. The faculties of medicine and arts were added before the commencement of the 14th cent.; and Innocent VI. instituted a theological faculty some years later. In the 14th cent, also it acquired celebrity as the first school where dissection of the human body was practised; and in 1789 it became renowned for the discovery of galvanism within its walls. This University has also been remarkable for an honour peculiarly its own the number of its learned female professors. In the 14th cent., Nocella d'Andrea, daughter of the celebrated canonist, frequently occupied her father's chair. The name of Laura Bassi, Professor of Mathematics and Natural Philosophy, is of more recent date; she had the degree of Doctor of Laws, and her lectures were regularly attended by many learned ladies of France and Germany, who were members of the University. Another instance is that of Signora Manzolina, who graduated in surgery and was Professor of Anatomy; and nearer our own times (1794-1817) the Greek chair was filled by the learned Clotilda Tambroni. At the present time the University has a staff of 55 professor and the number of students exceed 1400.

University and Library, was formerly [the Palazzo Cellesi. It was built by Cardinal Poggi, the façade being designed by Pellegrino Tibaldi, and the imposing court by Bartolommeo Triachini, a native architect of the 16th cent. It was purchased in 1711 by the Senate of Bologna, to receive the library and the collection of natural history and scientific instruments presented to the city, as the foundation of a national institute, by Count Luigi Ferdinando Marsigli, the friend of Sir Isaac Newton, and a Fellow of the Royal Society of London.

The Palace at first included the Academy of Sciences (Istituto delle Scienze di Bologna), founded in the 17th cent. In 1803 the University was transferred hither.

The halls of the Loggiato and the adjoining chambers are remarkable for their frescoes by Pellegrino Tibaldi and Niccold Abbate. In the court is a statue of Hercules in grey stone, by Angelo Pio, a sculptor of some repute in the 17th cent. In the upper corridors are several memorials, erected in honour of celebrated professors and others, natives of the city; and in the lower one a handsome monument to Count Rossi, who had been professor here, assassinated at Rome in 1848.

The CABINET OF NATURAL PHILOSO-PHY contains some paintings by Niccold Abbate. The ANATOMICAL MUSEUM is rich: and the various branches of pathological, general, and obstetrical anatomy are well illustrated by pre-The parations and wax models. GEOLOGICAL MUSEUM in an adjoining building contains a good collection of fossils of Italy, and especially of the country around-amongst the latter the head and nearly entire skeleton of a gigantic Dugong, discovered in the pliocene beds at Riota, near Pianora, on the road to Pietramala. Upon one of the walls are suspended the chains by which Count Marsigli was bound when a prisoner with the Turks.

As the top of the building of the University is the Observatory, construments. The view from the terrace of its tower is most extensive.

The University Library (daily 10 to 2) contains about 170,000 printed volumes and 6000 manuscripts; of these, not less than 20,000 volumes were presented by Benedict XIV., who also induced Cardinal Monti, another native of Bologna, to follow his patriotic example. Among the printed books is a copy of the first edition of Henry VIII.'s famous Assertio Septem Sacramentorum adversus Martinum Lutherum : Lond. in Œdibus Pynsonianis, 1512, dedicated to Leo X., with the autograph signature "Henricus Rex." There are about 200 vols. of scientific MSS. by Ulysses Aldrovandi.

Here the late Cardinal Mezzofanti commenced his career as librarian. He was born in 1776, the son of a small tradesman of Bologna, and became celebrated throughout Europe for knowledge of languages, whilst he filled the chair of professor of Greek and Oriental literature in this University. He died at Naples in 1849. At the age of 36 Mezzofanti is said to have been able to read 20, and to converse fluently in 18 languages; at the time of his death, in 1849, he spoke 42. Mezzofanti was called to Rome by Gregory XVI., and appointed to a post in the Vatican Library, under Mai; and when that illustrious scholar was created a cardinal, Mezzofanti was raised to the same dignity. "I do not recollect," said Lord Byron, "a single foreign literary character that I wished to see twice, except, perhaps, Mezzofanti, who is a prodigy of language, a Briareus of the parts of speech, a walking library, who ought to have lived at the time of the tower of Babel. universal interpreter; a real miracle, and without pretension too. I tried him in all the languages of which I knew only an oath or adjuration of the gods against postillions, savages, pirates, boatmen, sailors, pilots, gondoliers, muleteers, cameldrivers, vetturini, postmasters, horses, and houses and everything in post taining some good astronomical in- and by Heaven! he puzzled me in my 202

own idiom." A new Hall, dedicated to Mezzofanti, contains the MSS.; among which are some interesting ones of Tasso, a number of Voltaire's letters to Frederick of Prussia, letters of Metastasio, Mezzofanti's Catalogues, a number of illuminated Books of Hours, &c. In a small adjoining hall is Mezzofanti's own library, purchased after his death and presented to the University by Pope Pius IX.

The Collegio di Spagna (F. 4) was founded in 1364, by Cardinal Albornoz (1 fr.). The frescoes of its portico by Annibale Caracci, in his youth, have been restored. In the upper loggia is a fine fresco by Bagnacavallo, representing the Holy Family, with an angel above scattering flowers, and the Cardinal founder kneeling in veneration. The Court is handsome, and there is an ornate doorway. In the Chapel is a Virgin and Child with Saints, by Marco Zoppo, and some frescoes by Lippo di Dalmasio. This is the last surviving College of a large number, which existed here in the middle ages, corresponding to those of Oxford and Cambridge.

The Collegio dei Fiamminghi in the Via Guerrazzi (F. 7), established for Belgian students in 1682, has a portrait of the founder, by Guido Reni.

The Collegio Venturoli, so called from the eminent architect of Bologna, who founded it for architectural studies in 1825, occupies the building formerly used as the Hungarian College. The establishment is well managed, and the pupils are educated here until their 20th year. The marble bust of Venturoli is by Professor Demaria.

The Botanical Garden was formed in 1804, on the site of the ancient Collegio Ferrerio de' Piemontesi, a practical school for agricultural students. Here stands the Palazzino adelta Viola, built by the Bentivogli, and now in a sadly degraded state. In the room used as a lecture-room for the agricultural students are decaying

and neglected frescoes, once of much beauty, by Innocenzo da Imola, who was employed by Giovanni II. Bentivoglio to decorate his Casino with mythological subjects: Acteon transformed into a stag, Diana and Endymion, Apollo and Marsyas, &c.

PICTURE GALLERIES, MUSEUMS, AND LIBRARIES.

The Accademia delle Belle Arti (D. 7, 8) occupies a suppressed convent of the Jesuits. On the ground-floor are several casts from ancient and mediaval sculptures, and a statue of a Duke of Courland, who resided at Bologna, and was one of the protectors of the institution at its commencement.

The *Pinacoteca, on the 1st floor, is open daily from 9 to 3 or 4 (1 fr.; Sun. 11 to 2, free; catalogue, 1 fr.). Some of the paintings were carried off by the French in 1796, and restored after the peace of Paris in 1815.

Besides Raffael's St. Cecilia, the great boast of the Gallery, this Collection includes some good works by Francia, Cossa, and Timoteo della Vite; the majority of its examples, however, being of the later Bolognese School.

Agostino Caracci: Assumption.—
*Communion of St. Jerome, his most important picture.

Albani: Baptism of Christ.

Annibale Caracci: Annunciation.—
*Virgin and Children, with SS.
Catharine and John Evan.; "the first recalling Paolo Veronese, the second Correggio, the third Parmigianino, and the last Tilian"—K.

and the last Titian."—K.

Bagnacavallo: Marriage of St.
Catharine.—Holy Family, with SS.
Paul, Benedict, and Mary Magdalene.

Bugiardini: Virgin and Child.— St. John in the Wilderness.—Marriage of St. Catharine.

Calvaert: Scourging of Christ-Noll

me tangere.

Caravaggio: Judith.

Cavedone: *Virgin and Child appearing to SS. Petronius and Eloy.
Chiodarolo: Nativity; in the open

of Morelli, a studio-picture of Lor. the patronage of the Bentivogli. - Costa. *Nativity (1499), with angels and

Cignani: Samson and Delilah.
Cima da Conegliano: *Virgin and
Child.

Cossa: *Virgin and Child, with SS. Petronius and John Evan., and a donor (1474)—"showing great power and originality, the heads grand, massive, and finely modelled, the draperies broad and well disposed, the architectural decorations executed with much mastery."—K.

Costa (Lor.): *Virgin and Child, with SS. James and Sebastian (1491).

—Marriage of the Virgin (1505).

SS. Petronius, Francis, and Thomas Aquinas (1502).

—*Virgin and Child, with SS. Petronius and Thecla (1496).

Cotignola: Marriage of the Virgin. Domenichino: Death of Peter Martyr, painted for two nuns of the Spada family. "Even Domenichino, usually so mild and delicate, what a butcher he becomes in some circumstances! the death of S. Pietro Martire is only a new edition of that of Titian," Cic.-Martyrdom of St. Agnes. "The stabbing on the pile of wood, with its accessories, makes the harshest possible contrast with all the violin-playing, flute-blowing, and harping of the angelic group above," Cic.—Madonna of the Rosary, with St. Dominic, Angels carrying emblems, a Pope and several figures beneath; it was carried to Paris. The two children in the foreground are worthy of special remark. "His great altar-pieces, gathered together in the Gallery of Bologna, contain little more than theatrical attitudes."-K.

Dosso Dossi: Virgin and Child, with

Angels.

Francia (Fr.): Annunciation, with SS. John Bapt. and Jerome.—Crucifixion, with the Virgin and Mary Magdalene, St. Jerome, and St. John the Evangelist.—*Virgin and Child, with SS. Augustine, Francis, John the Baptist, Sebastian, Proculus, and Monica (1494), his earliest work, "The most Peruginesque of all his works, splendidly painted," Cic. It as executed for B. Felicini, and is d to have procured for the painter

*Nativity (1499), with angels and saints; the Knight of Malta kneeling is Antonio Bentivoglio; the Shepherd, Pandolfo Cassio, a rich jeweller and poet, and a friend of the painter .-Madonna and Child between SS. George, John the Baptist, Stephen. and Augustine, with an angel bearing a lily .- Virgin and Child, with SS. Peter, late.-Virgin and Children, with SS. Paul and Francis.-Annunciation, with SS. John the Evangelist, Francis, Bernardino, and George (1500). — Pietà, with two angels.—Virgin and Child, with the Adoration of the Shepherds and the Crucifixion.-Two Niello works, Crucifixion and Resurrection.

Francia (Giac.): Virgin and Child, with SS. John Bapt., Paul, and Mary

Magd.

Francia (Giac. and Giulio): Virgin and Child with SS. Peter, Francis, and Mary Magd. (1526), his masterpiece. "Inspired indeed not by his father, but by the Venetians, and therefore free from sentimentality," Cic.

Garofalo: Holy Family.

Gessi: St. Francis receiving the

Stigmata.

Gherardo Fiorentino: Marriage of St. Catharine, where Christ is a fullgrown man and St. Catharine wears a nun's dress.

Giotto: *SS. Peter and Paul, with the archangels Michael and Gabriel the wings of an altar-piece at the Brera, of doubtful authenticity.

Giov. Gius. dal Sole: S. M. Mag-

dalene.

Guercino: *The Virgin appearing to S. Bruno in the desert, from the Certosa; it was carried to Paris. "One of his most attractive works," Cic.—*St. William of Aquitaine receiving the religious habit from St. Felix, with the Madonna above, and SS. Philip and James; formerly at S. Gregorio, from which it was removed to Paris in 1796.

Guido Reni: *Drawing in Chalk for the Ecce Homo.—S. Sebastian.— *Samson, after having vanquished the Philistines. Painted for Cardinal

Ludovisi, to be placed over a chimney, which will explain its unusual form: on his death, the Cardinal bequeathed it to his native town, where it long formed one of the ornaments of the Senatorial Palace.-Crucifixion, with the Madonna and St. John. "The Virgin is a figure of solemn beauty, one of his finest and most dignified creations."-K .- *S. Andrea Corsini. -Coronation of the Virgin.-*Madonna del Rosario, painted on silk (1630) as a Church banner, to be carried in processions in the time of plague or any public calamity. Below are the Protecting Saints of Bologua. -Study of a Head .- Madonna della Pietà, with SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus (1616), and beneath them a bird's-eye view of the city with its towers. This picture "owes its strongest effect to the symmetrical construction of the lower as well as of the upper group unfortunately Guido had not the courage to transfer this scene, like Raphael his Transfiguration, into a distinct upper space, arranged for a second point of view (as on a hill); but gives it as if painted on a tapestry hanging above the kneeling saints,' Cic. This painting was executed in 1616 for the municipality, who were so pleased with it, that, in addition to the price agreed upon, they bestowed a gold chain and a medal of gratitude on the artist.-*Massacre of the Inno-"The female figures are cents. beautiful, and the composition very animated; but the feeling for mere abstract beauty is too apparent."—K.

Hugo van der Goes: Madonna in a

Garden.

Jacopo degli Avanzi: Altar-pieces, "showing great exaggeration and feebleness." -K.

Innocenzo da Imola: Virgin and Child, with SS. Michael, Peter, and Felix.-Madonna and Children, with St. Francis and Sta. Clara-"freely executed in the Raffaelesque spirit,

lute grand picture," Cic. The portrait to the rt. is of Monsignore Ratta, who had the painting executed for a monastery .- *Virgin and Child, with SS. Dominic, Francis, Clara, and Mary Magdalene; portraits of the Bargellini family.—Conversion of St. Paul.-Transfiguration.-*Virgin and Child, with SS. Jerome and Francis, "painted with peculiar grace, and with a happy imitation of the chiaroscuro of Correggio."-K.

Luca Giordano: Pietà.

Lucas van Leyden: History of Esther.

Marco Zoppo: S. Apollonia; attributed by Morelli to Galasso Galassi.

Mazzolino: Nativity.
Mengs: Portrait of Clement XIII., "grander, truer, less pretentious, than any Italian portrait of the century," Cic.

Niccolò da Cremona: Entombment. Niccolò da Foligno: A remarkable altar-shrine (1482), on both sides of the same piece of wood: in front, the Madonna between saints; on the back the Annunciation, all on gold ground. It comes from Arcevia, in the March of Ancona, and was presented to the Academy by Pius IX.

Parmegianino: Virgin and Child with SS. Margaret, Augustine, and

Jerome.

Perugino: *Virgin and Child, with SS. Michael, John, Catharine, and Apollonia. This picture formed part "It of the French spoils in 1796. belongs to Perugino's fine time; the arrangement of the group of the Virgin and Child is very charming and original; condition excellent." and C.

Pontormo: Virgin and Child. Pellegrino Tibaldi : Marriage of St. Catharine-" distinguished by an unaffected grace and an expression of earnest feeling."—K.

Primaticcio: Concert.

Prospero Fontana: Entombment. Quentin Matsys: Moneychangers.

Raffael: *St. Cecilia in Ecstnsy on Lodovico Caracci: Birth of John the Baptist, "with much that is attractive in the truth and artlessness of some portions."—K. "A late resoturned up towards heaven, with a beautiful pensive countenance, having an expression of concentrated and exalted feeling, . . . is deeply and touchingly impressive; . . . St. Paul, a superb dignified figure, fills one corner: St. John, drawn with a greater expression of simplicity and delicacy of form, is next to him; St. Augustine, another grand figure, and Mary Magdalene, like sister of the heaven-devoted Cecilia, stand close by her.

.... Musical instruments, scattered on the foreground, fill it up, but without attracting the eye; a heavy cloudy sky forms the horizon, while high in the heavens a choir of angels, touched with the softest tints, is indistinctly seen."-Bell. "On the earth lie the worldly musical instruments, half broken, unstringed, even the pious organ falls out of the hands of the saints; all are listening to the choir of angels, only indicated in the air above. Raphael gave song to this wonderfully improvised upper group, whose victory over instruments is here substituted for the conquest, itself impossible to represent, of heavenly tones over the earthly, with a symbolism worthy of all admiration," Cic. The lower part of the picture is supposed to have been painted by Raphael's scholar, Giov. da Udine. This beautiful picture was painted about 1515, for the Lady Elena dall' Olio, afterwards beatified, and long stood over the altar of the Bentivoglio chapel at San Giovanni in Monte. It was re-moved by the French, and remained in Paris till 1815. It is tolerably preserved and restored, with the exception of the coarsely over-painted sky.

Rubens: Angels. Seghers: Flowers.

Simone da Bologna: Altar-piece. Snyders: Hunting Scenes.

Tiarini: Marriage of St. Catharine, in the presence of SS. Joseph and Margaret.—Eptombment.

Timoteo della Vite; *St. Mary Magdalene—" Grace and refinement combined with a naïve and touching sentiment."—K.

Tintoretto: Visitation.

Vasori: Gregory I. (1540) enter-

taining twelve poor Pilgrims, amongst whom Our Saviour, as we are told by the church legend, appeared as the 13th. This painting, executed for the Convent of S. Michele in Bosco, is chiefly interesting for the portraits of several of the artist's contemporaries and patrons: Clement VII. as St. Gregory, Duke Alessandro de' Medici, &c., and even the butler of the convent.

Vitale: Virgin and Child (1320). Vivarini (Ant. and Bart.): Madonna, with saints (1450); the frame carved by Cristoforo da Ferrara. "One of the most tasteful combinations of architectural carving and panel painting that the period produced."—C. and C.

The Archiginnasio (18 F. 5) occupies the E. side of the Piazza Galvani. (Daily 8 to 5; fee to the civil and intelligent custodian, and to the porter.) It was built as a University for S. Carlo Borromeo in 1562, by Terribilia, and consists of a handsome Court surrounded by a Doric portico below, and an Ionic loggia above. The professors had previously taught in hired Class Rooms, there being no University buildings.

In this Court is the entrance to the small chapel of S. M. dei Bulgari, which has its walls and ceilings covered with frescoes chiefly relating to the Virgin, by Bartolommeo Cesi (1590).

Under the portico, and in the loggie above, are several interesting memorials of deceased professors: the physician Muratori, by his daughter Teresa; the celebrated anatomist Malpighi, by Franceschini; Valsalva, also a celebrated anatomist, with his bust in relief; Mariani, by Carlo Cignani; and the philosopher Sbaraglia, by Donato Creti. All the halls, galleries, and loggie are decorated with the coats of arms of the students of the ancient university, forming a curious and not unpleasing kind of decoration; there are about 6000 of these escutcheons, with the names and country of their owners.

The entrance to the Public Library,

or Biblioteca Comunale (11 to 4), is ! from the upper loggia. The Library was formed in 1801 out of the spoils of suppressed Convents, and its first home was at San Domenico. In 1811 it was enriched by a legacy from the learned Abate Magnani, a native of the city, and was moved hither in 1839. It now contains about 200,000 vols., in a series of halls with a length of 200 yds. The bust of Mezzofanti is seen over a door. In the last room was given the first representation of Rossini's Stabat Mater. It contains an interesting model of the Teatro Comunale as first arranged, without a pit or any place for the people.

The *Museo Civico (22 E. 5), a very interesting and well-arranged museum, contains all the antiquarian collections formerly in the Archiginnasio (10 to

3, 1 fr.; Sun., 50 c.).

The Entrance Hall contains Roman tombs, a well-mouth, and a Statue. Opening out of it on the rt. is a small room with remains of capitals and pavements, and another on the l. with fragments of terra-cotta. The tastefully arranged Court is surrounded with inscriptions, among which is that belonging to the sacred well, which gave rise to the commentary of Paciaudi on the "Puteus Sacer' milestones from the Via Æmilia, numbered CC. and CCCXXVI.; fragments of latercoli, or military registers; and a large number of sepulchral tablets. Beyond this is another room with architectural remains of the mediæval period.

On the upper floor, reached by a staircase at the end of the Court, is the Museum, divided into two sections,

Ancient and Mediæval.

ROOM I. Bones, flints, vases, bronze weapons, and other relics of primitive dwellers in caves, or in the terramare, or lake-huts, of the submerged plains of Emilia.

Alberto, who bequeathed them to his native city. Amongst the papyri on the walls is one written by the secretary of Ramesis the Great (Sesostris) about 3300 years ago, in the hieratic character. It relates to a slave who had run away from the prophet Rameson. Another papyrus, also in hieratics, is of the time of Menephtha I., and is consequently about 3200 years old. Here is a mummy case of wood, about 2200 years old. It is of the rare waggon-topped form, and is covered with prayers in hieroglyphics. In the centre of Room III, is a limestone Pastoforus (box-carrier), of the Egyptian Triad Osiris, Iris, and Horus, held by a Naos or priest. There are several stelæ with reliefs; and many small articles, such as necklaces and scarabæi. The collection of bronze statuettes of divinities is said to be the richest in Italy.

ROOM VI. Greek Antiquities, including a fine *Head of a youth, gold ornaments, Attic rases, glass, and statuettes in marble.-Room VII. Roman sculptures, chiefly heads or fragments of statues. Nero with a cloak and sword. Head of Marciana, of Lucius Verus, and of an unknown female.

ROOM VIII. Etruscan Antiquities, including eight vases from Vulci of the form called petachnon, all in the purest style. One with red figures on a black ground, representing Codrus and his friend Ainetos, is unusually fine. Black ware of Chiusi; Greek vases found in Etruria, one with the name of the maker, Nikosthenes. Five lecythoi with white bodies are not to be matched elsewhere in Italy. Here also is a fragment of an *engraved plate, or, according to Chev. Inghirami, of a mystic mirror, called, from the name of its first possessor, the Cospiana Patera. It represents the Rooms II.-V. Egyptian Antiquities, from the head of Jupiter, white Venus collected chiefly by Nizzoli, Austrian Consul in Egypt, from whom they were purchased in 1832 by Palagi, the architect of the Royal Palaces under Carlo relief, Philoctetes healed by Machan birth of Minerva, who issues armed

whose names are also in Etruscan characters.

ROOM IX. Roman Antiquities. Fragment of an imperial Statue, with relief of women riding on sea-horse, and other devices, on the armourthe folds of the tunic most elaborately Bronze statuettes, terracarved. cotta lamps, objects in glass, and various domestic utensils. A semicolossal bronze foot and a Bacchic vase in marble, both found in the island of Capri; a series of Roman weights in black stone, and some metal weights of the middle ages, among which is one of the time of Charlemagne, with the inscription "Pondus Caroli." Two fragments of marble torsi, the one of Venus coming out of the bath, the other of the same goddess standing; a male torso, attributed to Augustus, found in the Via S. Mamolo; an Isiac table of black basalt, found on the Aventine in 1709. and an elliptical vase of porphyry.

ROOM X. Here are the *results of the excavations which have been going on near Bologna since 1870. Etruscan cemetery, of ancient Felsina, was discovered 25 ft. below the modern Campo Santo, and the articles brought to light are most interesting. The tombstones are of two forms, one upright and oval, or shaped like the last letter of the Greek alphabet, O. These are covered with symbolic reliefs on both sides; the other spherical, mounted on a quadrangular foot. Amongst the numerous objects found in this ancient cemetery, which is thought to date from 300 to 500 years B.C., perhaps the most interesting is a pail-shaped vessel of bronze, in which were found burned bones, the exterior being covered with curious figures in relief, and arranged in four circles round the vessel. Bronze candelabra, not for lamps, but furnished with spikes, to which the brands were attached; necklaces of glass beads, gold finger-rings and ear-rings, gold bracelets, and fibulæ in gold, silver, and bronze, are amongst the articles here exhibited. The earthenware

vases were much broken. In glass cases are models of the tombs, where the skeletons and objects found therein are shown in situ, with the bronze cistæ, dishes, &c., and the piece of money to pay the passenger's fare to Charon. Near the third window is a unique bronze vessel (situla) of B.C. 400, covered with reliefs representing a procession in which the civil, military, and pontifical dignitaries of Felsina are taking part. On the walls of the rooms are suspended photographs which explain the position of the tombs and other circumstances. About 250 tombs have been found with skeletons, and 120 with bronze or earthenware vessels; the number of unburnt bodies would seem to exceed those burnt.

Room XI. Bronze articles, nearly 15,000 in number, found in 1877 by the Church of S. Francesco.

We now enter the mediæval and modern section.—Room XII. Weapons and armour, including some which belonged to Murat.—Room XIII. Majolica jars, from Faenza, Fano, Pesaro, and Peru.—Room XIV. Limoges enamels, ivories, musical instruments. Very beautiful *ivory and ebony vase and dish 2 ft. in diameter.-Room XV. Mediæval and Renaissance Sculptures, reliefs, and medals, several of which bear interesting portraits. Ancient Roman coins, Greek ones from Sicily, a collection of Italian and foreign moneys, and a good series of modern medals of sovereigns and illustrious men. There is also a small collection of gems, among which is the Maffei agate, representing Achilles and Ulysses. Ancona on gold ground (No. 194) in the last room-Virgin and Child, with SS. Paul, John Bapt., Peter, and James.—Room XVI. Bronze Statue of Boniface VIII. (1301); altar-frontal of the 14th cent.; group of the Nativity; bells, crosses; *Tomb of Bart. da. Saliceto, by Andrea da Fiesole (1403). -Room XVII. Collection of *Choir books and miniatures, with embroidery and vestments, extremely interesting. On the ground-floor of the Museum are the Archives (Archivio di Stato), established in 1875. (Entrance in the Via Foscherari; adm. free, on application to the learned and obliging director, Prof. Malagola.) Among other treasures it contains the Bulla Aurea, with autographs of Pope Eugenius IV. and the Emp. John Palæologus, who presented it to the Blessed Niccolò degli Albergati, Abp. of Bologna. It gives the proceedings of the Council of Florence in 1439, which healed for a time the schism of the East and the West, and at which the above-mentioned dignitary presided as papal legate. Here also are the Rotoli, or University records, with splendid illuminations.

One of the most curious of the antiquities of Bologna is the celebrated Latin inscription discovered in some excavations of the city. This famous riddle, which gave rise to so much learned controversy in the 17th cent., is as follows:- "D. M. ÆLIA LELIA CRISPIS, nec vir, nec mylier, nec androgyna, nec pvella, nec jvvenis, nec anvs, nec casta, nec meretrix, nec pvdica, sed omnia; svblata neqve fame, neque ferro, neque veneno, sed omnibvs; nec cœlo, nec aqvis, nec terris, sed vbique jacet. Lvcivs Agatho Priscivs, nec maritys, nec amator, nec necessarivs, neqve mœrens, neque gavdens, neque flens, hanc nec molem, nec pyramidem, nec sepvlchrvm, sed omnia, scit et nescit evi posverit."

PRIVATE MANSIONS AND REMARKABLE HOUSES.

The Palaces of Bologna are numerous, but the works of art which formerly gave them celebrity are gradually disappearing. Their frescoes, however, like their architecture, cannot be exported; and in both these respects there is much to engage the attention of the traveller. They generally consist of a portico in front, opening by a handsome portal into a court of three sides, the fourth being left open to admit light and air.

Palazzo Albergati (F. G. 3) is a good example of the architecture of Baldassare Peruzzi (1540). Beneath it some foundations of Roman baths have been discovered.

Palazzo Areivescovile, N.E. of the Cathedral, the residence of the archbishop, was built in 1577 by Tibaldi, and has been restored and decorated with considerable taste at the cost of the Card. Abp. Oppizzoni. The apartments are painted by the most eminent artists of Bologna.

Palazzo Baciocchi (G. 5) is now occupied by law-courts, and called Pal. di Giustizia. The principal front is by Palladio, by whom some of the other details were probably designed. This was the residence of Elisa, sister of Napoleon I. The grand hall is ornamented by Bibbiena.

Palazzo Bentivoglio (D. 6, 7) has been frequently the residence of sovereign princes during their visits to Bologna; it recalls the magnificence of the ancient palace of the Bentivogli, destroyed in 1507 by the populace at the instigation of Julius II., who adopted this mode of revenging himself on his great rival Annibale Bentivoglio.

*Palazzo Bevilacqua Vincenzi (F. 5) is attributed to Bramantino. The front is a fine specimen of the Diamond Rustic style, surmounted by a good cornice, with two handsome round-headed gateways, over one of which is a balcony. The court is surrounded by a double colonnade. In the centre is a curious *Fountain. In one of the chambers is an inscription recording that the Council of Trent held two sessions here in 1547, having removed to Bologna for fear of contagion.

Palazzo de' Bianchi, in the Via S. Stefano (G. H. 7), has a fine ceiling by Guido Reni, representing the Harpies infesting the tables of Fraces.

Palazzo Bolognini (1525), opposi

S. Stefano, has a front with three rows of terra-cotta heads, by Alfonso Lombardo, the lowest being between the arches of the portico. On the other side of this piazza there are some dilapidated houses, which show traces of formersplendour in their terra-cotta and brick-work.

Palazzo Boncompagni Ludovisi, N.E. side of the cathedral (D. 5), was built by Gregory XIII., a native of Bologua (1545), and has been restored. The upper part of the columns of the entrance are covered with elegant arabesque reliefs, and in the cortile there are some similar columns. There are some paintings in the great anteroom on the 1st floor, of events during the Pope's pontificate. This palace belongs to the head of the Boncompagni family, the Roman Prince of Piombino.

Palazzo Fantuzzi (now Pedrazzi), opposite the Church of S. Vitale (E. 7), was built early in the last cent., from the designs of Andrea Formigine. At each extremity is an elephant with a castle on its back, the canting arms of the first owners. Within is a handsome staircase.

Palazzo Fava, opposite the Madonna di Galliera (D. 5), is rich in frescoes by the Caracci. The great hall contains the first *fresco painted by Agostino and Annibale, under the direction of Lodovico, after their return from Parma and Venice: it represents, in a series of 18 pictures, the Expedition of Jason, and is one of the most interesting examples of the Eclectic School. The small chamber adjoining is painted by Lodovico, who has represented the Voyage of Æneas in 12 pictures. The next chamber is painted by Albani, with the assistance of Lodovico Caracci: it presents 16 subjects, also from the Æneid. chamber beyond was painted by Lucio Massari, and the rest by other pupils, the last room being by Cesi; subjects of the Eneid prevail throughout the whole. The paintings of a cabinet

representing the Rape of Europa are by Annibale Caracci.

Palazzo Grassi, W. of S. Martino (D. 6), has a fresco by Lodovico Caracci, representing Hercules armed with a flambeau, treading on the Hydra; and some curious cameos by Properzia de' Rossi, engraved on peach-stones, and illustrating events of Scripture history.

Palazzo Magnani Guidotti, nearly opposite S. Giacomo (D. 6), an imposing design of Domenico Tibaldi, is celebrated for its frescoes by the three Caracoi, representing the history of Romulus and Remus, and not inferior either in composition or colour to those in the Farnese Palace. Adjacent is the Palazzo Malvezzi Campeggi, with a fine court; and nearly opposite, the

Palazzo Malvezzi Bonfioli, a fine specimen of palace architecture, by Vignola. In its second court are frescoes illustrating the Gerusalemme Liberata, by Lionello Spada.

Palazzo Malvezzi Campeggi, in the Via Zamboni, contains some tapestries from designs of Lucas van Leyden, presented by Hen. VIII. to Card. Campeggi, papal legate in England.

Palazzo Marescalchi, W. of the Palazzo Comunale (E. 4), was built by Dom. Tibaldi in 1572. It contains some frescoes by the Caracci, Guido Reni, and Tibaldi.

Palazzo Marescotti, in the Via Rolandino, near San Domenico, is a good specimen of the domestic architecture of the 16th cent.; it is in brick, and has some tasteful windows in moulded terra-cotta.

Palazzo Pepoli, in the Via Castiglione (F. 6), a huge brick edifice, now greatly dilapidated, is inhabited by numerous families. It was erected in 1344, and is still the property of the Pepoli family; it has more the appearance of a castle than a palace from its high wall, surmounted by machicolated defences. Facing the street are three good pointed gateways in decorated terra-cotta. On the opposide of the street is another large Palace of the same name, built in the beginning of the last cent., occupying the site of the ancient palace of the great captain Taddeo Pepoli. It is the present residence of the Pepoli family.

Palazzo Ranuzzi, in the Via S. Stefano (G. 7), built from the designs of Bart. Triachini, is interesting for its paintings by Bolognese masters prior to the Caracci: those on the ceiling of the upper hall by Tommaso Lauretti, the Virtues by Lorenzo Sabbatini, the Fall of Icarus by Orazio Sammachini, and the death of Hercules by Tibaldi.

Palazzo Sampieri (adm. 1 fr.), S.E. of San Bartolommeo (E. 6), was celebrated for its pictures, most of which are now in the Brera Gallery. In the 2nd hall the ceiling, painted by Lodovico Caracci, represents *Jupiter with the Eagle and Hercules; "in form, dignity of feature, and magnificence of character," says John Bell, "finely suited to harmonize as a group. The muscular figure and gigantic bulk of Hercules is imposing without extravagance; a perfect acquaintance with the human figure is displayed, with admirable foreshortening and great skill and boldness in composition and execution." The 3rd hall has a ceiling by Annibale Caracci, representing Hercules instructed by Virtue.

The ceiling of the 4th hall, by Agostino Caracci, represents Hercules and Atlas supporting the Globe. The chimneypiece of this hall, by the same master, represents Hercules holding down Cacus, preparing to pierce him with the sharp end of his club. In the 5th hall, the ceiling, representing Hercules strangling Antæus, is by Guercino. "A superb piece, with fine ep-toned colouring, and wonderful

Hercules is very grand, but seems to have occupied rather too much of the artist's care. Antæus is wanting in vigour; the resisting arm is not drawn with force or bulk corresponding to the action; neither are the figures sufficiently connected. But the whole piece is a work of great vigour and unquestionable merit. In one of the accompanying ornaments of the ceiling of the next room there is a beautiful little painting by Guercino, of Love (I think it should have been Ganymede) carrrying off the spoils of Hercules, the skin of the Nemean lion, and the cub. The motto under it is 'Iter ad superos gloria pandet.'" -Bell. There is in this room also a good picture by Salvator Rosa.

Palazzo S. Paolo, nearly opposite the Church (F. 5), has on its entrance-door two bronze lion-headed knockers by Giovanni Bologna.

REMARKABLE HOUSES.—The Casa Rossini, adjoining the Palazzo Sampieri (E. 7), was built in 1825 by the late great "Maestro," who resided here until the Austrian occupation, when he voluntarily removed to Florence, and subsequently to Paris, where he died in Nov. 1868. It is covered with Latin inscriptions in large gold letters, taken chiefly from classic writers.

The Caracci are said to have inhabited the Pal. Marescotti. Guercino, during his residence at Bologna, lived in the small piazza behind S. Niccolò (D. 3). The house of Guido Remi has a fresco of two angels holding a crown, painted by him, on the exterior. The house in which Galvani, the discoverer of that species of electricity to which he has given his name, was born (1737), is in the Borgo delle Casse, No. 1347; over the door is the following inscription:—

Galvanum excepi natum luxique peremptum Cujus ab invento junctus uterque polus.

wereines stranging Antaeus, is by wereine. "A superb piece, with fine per-toned colouring, and wonderful posite the Hôtel Brun. Benedict XIV. was born in the Casa Lambertini, is

the Via della Campagna, leading out of the Via San Donato (E. 6).

THEATRES, AMUSEMENTS, ETC.

Teatro Comunale (19 D. 7) was built in 1756, on the site of the ancient palace of Giovanni II. Bentivoglio, destroyed by the populace at the instigation of Pope Julius II. in 1507. During the entire interval the ruins lay there under the name of Il Guasto (wantonly spoilt), of which the Via del Guasto, to the rt., is a survival. Many other ruined mansions, similarly destroyed, bore the same generic name. The curtain, representing the Apotheosis of Felsina or Bononia, is by N. Angiolini. There is a good opera here in Oct., Nov., and Dec.

Teatro Contavalli (D. 6), erected in 1814, is a part of the suppressed Carmelite convent of S. Martino. The old convent stairs serve for the approach to the modern theatre. Performances generally in Bolognese dialect.

Teatro del Corso, E. of S. Giovanni in Monte (F. 7), built in 1805, is one of the most popular places of amusement in the city.

Teatro Brunetti, in a side street leading out of the Via Castiglione (G. 6).

Arena del Sole, W. of the Via Galliera (C. 5), for open-air entertainments.

Ginoco del Pallone—a kind of tennis
—is played occasionally by professionals in a Court near the Montagnola.
A small sum is charged for admission,
and the performances are advertised.

The Club Felsineo has rooms in the Palazzo Bolognini, near S. Stefano, but strangers are not admitted, unless introduced by resident friends.

The Accademia Filarmonica, No.

614, Via Guerrazzi (F. 7), and the Liceo Filarmonico, in the convent of S. Giacomo, have acquired a European reputation. The Academy was founded by Vincenzo Carrati, in 1666, and has numbered among its members the most eminent professors of the last 200 years. The Lyceum, founded in 1805, by the municipality, as a school of music, is enriched with the unrivalled musical library and collec-tions of the celebrated Padre Martini. The library contains 17,000 volumes of printed music, and the finest collection of ancient manuscript music in existence. There is an interesting collection of portraits of professors and dilettanti, another of antique instruments, and a fine series of choir-books with miniatures.

HOSPITALS.

The Ospedale Maggiore, founded in 1667, but not opened until 1725, has about 500 students. There is a large collection of anatomical figures, but it is inferior to that at Florence. The clinical cases are received in the Clinica di S. Orsola, just outside the Porta Zamboni (C. 8, 9). In the Borgo S. Giuseppe is the Ospedale de' Settuagenari, and in the ancient Benedictine monastery of S. Procolo is the Ospedale degli Esposti, for foundlings, recently enlarged.

ENVIRONS OF BOLOGNA.

Not far beyond the Porta San Felice (C. 1) is the old Well, where the famous capture of the Bucket took place, by the Modenese in 1325. A commemorative tablet with an inscription has been set up here.

In the opposite direction, beyond the Porta Mazzini (F. 9), is the Portico degli Scalzi, 570 yds. long, with 167 arches, leading to the Church of Gli Scalzi, where are some indifferent paintings of the Bologuese school.

The Madonna di Mezzaratta, reached by a steep ascent of \$\frac{1}{2}\$ hr. outside the Porta Azeglio (H. 4), was built in 1106, and was formerly one of

the depositories of sacred Italian art. Having been purchased by Cav. Minghetti, it now serves as a library, and is inaccessible. The frescoes attributed to Jacopo Avanzi, Galasso Galassi, Simone da Bologna, and other early artists of the Bolognese school, are interesting as its earliest efforts, and are described at length in Lord

Lindsay's 'Christian Art.'

The 'Stations' on the ascent lead to the (1 m.) Osservanza, a Franciscan Convent commanding a fine view. In this direction runs the aqueduct (1881), an underground conduit of masonry, 18 miles long, which brings water from the River Reno near Sasso (Rte. 107). Close to the Chapel is the Villa Mezzaratta, with a pleasant chestnut grove, which may be visited by permission of Mr. Frank at the Hotel Brun. In the neighbouring hills are extensive Vineyards, belonging to the same proprietor.

Beyond the Porta Castiglione is the Church of the Misericordia (H. ...7), ruined in the wars of the 15th cent., partly rebuilt with little regard to the original plan, and now badly restored. At the 2nd altar is a fresco on canvas of the Madonna della Consolazione, by Lippo di Dalmasio; *glass in the round window designed by Francia. 4th chapel, another good window, by the same artist; in the choir, an unimportant Adoration of the Shepherds in a handsome old frame, which formerly enclosed a Nativity of the Virgin by Francia, now in the Pina-coteca. In the l. transept, the Tabernacle, supported by the four Doctors of the Church, is carved in cypress wood by Marco Tedesco of Cremona (17th cent.), who also executed the ornaments of the organ and singinggallery. End of l. aisle, on a pillar, fresco of a Bp. and four monks, School of Francia; 2nd altar I., Madonna and two Saints, by Bagnacavallo.

A pleasant drive of 2 hrs., commanding magnificent views, may be taken through the Giardini Margherita (p. 370) by the Villa Ercolani and Monte Donato to the Villa Guastavillani, re-entering Bologna by the Porta all creeds not Roman Catholic.

Castiglione.

CAMPO SANTO, OR PUBLIC CEMETERY.

About 13 m. from the gate of S. Isaia (E. 2) is the ancient Certosa, built in 1335 by Carthusian monks, suppressed in 1797, and consecrated in 1801 as the Public Cemetery. It was one of the first acts of the government of Napoleon to forbid the burial of the dead within the city. Separate enclosures are set apart for Protestants, Jews, and ecclesiastics, including monastic individuals of both sexes. The Campo Santo occupies the site of an old Etruscan Burialground, discovered in 1869, which has yielded so many interesting objects, now in the Museo Civico. (Fee, 1 to 1 fr., according to length of visit.)

The Church contains, in the 1st chapel on the rt., S. Bruno, by Cesi. On the l. near the entrance is a relief of SS. Hugh of Lincoln and Jerome. On the I., Baptism of Christ, by Elizabetta Sirani, painted in her 20th year (1658), with her portrait. The Miraculous Draught of Fishes, Christ driving the Money-changers from the Temple, and four Carthusian Saints, on the wall, rt. and l., were the last works of Gessi. At the high altar, the Crucifixion, Christ in the Garden, and the Deposition, by Cesi. In an inner chapel, the Annunciation, by Cesi; Christ bearing the Cross, a half-length in fresco, by Lodovico Caracci; and S. Bernardino in fresco, by Amico Aspertini. There are some good inlaid Stalls.

The *Campo Santo consists mainly of the two spacious cloisters of the convent, whose large area is occupied by the graves of the poorer classes unable to pay for a privileged site under the arcades. In the large cloister are interred adults, the men on one side, females on the other: and in the smaller one children only. There is a separate walled-in space. destined as the last resting-place of our Protestant countrymen, and of

In the small court beyond the

entrance-hall arel the recumbent effigies in white and Istrian marble of Francesco Albergati and Sigismondo Malvezzi (1517), with beautiful arabesques; the monument of the Prothonotary Albergati (1533); and that of Alessandro Zambeccari (1571), with a statue in armour, most elaborately carved (end of the 16th cent.). Between the Protonotario Albergati and the Malvezzi monuments is a large shell in fresco, which at a little distance appears like sculpture.

A kind of Pantheon has been formed for the professors of the University, and their busts (including those of Mezzofanti, Galvani, and others) are placed in a spacious hall,

Statue of Eve, with a serpent in the form of a woman, and a Virgin and Child opposite in relief, to complete the allegory, by Prof. Cincinnati Baruzzi, last scholar of Canova. The corridor was designed by Mengoni (see Cassa di Risparmio). At the end of it, Marchese Bevilacqua; further on, Young Student, both sitting statues. Marchese Angelelli, Prof. of Greek in the University; above is a statue of Minerva, as Educator of youth. In the Cloister, tomb of Conte Malvezzi, with two *beautiful columns of Astracane marble, from a demolished Chapel in his Palace. Pallavicini monument, by Dupré. Relief of Rossini's first wife, by Thorwaldsen.

Continuing to the 1., we pass the Maiani monument, with a weeping girl; between the two cloisters Gen. Grabinski, with a statue holding a flag and sword; further on in the next corridor, Murat, King of Naples, in hussar uniform; and the brothers Pepoli, where the Saviour is represented as receiving their spirits. Beyond, the Pallavicini monument, having an angel with expanded

wings.
In the smaller Cloister, lovely relief of three Minghetti Children, who died in the same year. Next but one to it is a cleverly sculptured veil over a woman's face, representing Eternity. Near the Chapel, a

good sitting Angel of the Resurrection; next to it, Lady Lucan, second wife of Lord Lucan of Balaclava, with a statue of Desolation (1871). Hence a corridor leads to the Chapel, in which are frescoes of twelve subjects from the life of S. Bruno, with good half-lengths of the two Catharines in lunettes. A small Cloister reached from this has several fresco Madonnas, one of which is curiously represented as gravida. Close by are the Etruscan Tombs, with a few open graves. Further on, a good bust of Contessa Barberini in 17th cent, costume (1621).

*Madonna di San Luca. Outside the restored Porta Saragozza (F. 2), which has two lateral round towers, with a machicolated tower in the centre, is a fine arch designed by Monti, in 1675, as a propyleum or entrance to the celebrated Portico leading to the Madonna di S. Luca. This extraordinary example of public spirit and devotion was commenced in 1674, the first stone being laid between the 130th and 131st arches. The portico is 12 ft, broad and 15 ft, high, and consists of two portions, the Portico della Pianura (plain), and the P. della Salita (of the ascent); it has several angles or turnings in consequence of the irregularity of the ground. The first, consisting of 306 arches, was completed in 1676. Here the Portico della Salita is united to the 1st portico by the grand arch, called, from the neighbouring torrent, the "Arco di Meloncello." The difficulties of the ascent were skilfully overcome; and the money was raised by voluntary contributions, aided by the donations of the corporation and religious communities, as is shown by the inscriptions recording their benefactions. From 1676 to 1730, 329 arches of the ascent were finished, with the 15 chapels of the Rosary; and in 1739 the entire portico was completed, including no less than 635 arches, with a total length of nearly

The fine Church, occupying the

summit of the Monte della Guardia, derives its name from one of those numerous paintings of the Virgin attributed to St. Luke, said to have been brought to this spot in 1160 by a hermit from Constantinople, and preserved in a recess above the high altar, in a case of marble and gilt bronze. It is still regarded with so much veneration that its annual visit to the city on Ascension Day is the scene of one of the greatest public festivals of the Bolognese. The Church, erected by Dotti in 1731, contains numerous paintings by modern artists, but none of the great Bolognese masters, excepting a Madonna with S. Dominic, and the 15 Mysteries of the Rosary, in the 3rd chapel on the rt., by Guido Reni, one of his earliest productions. The *view is the chief attraction. The rich and glowing plains, from the Adriatic to the Alps and Apennines, are seen spread out like a map, studded with villages, churches, convents, cities, among which Ferrara, Modena, and Imola may be distinctly recognised. Towards the E. the prospect is bounded by the Adriatic, and on the W. and S. the eve ranges along the picturesque and broken line of the Apennines.

The excursion to San Luca and the Campo Santo, driving from one to the other, will occupy from to 3 to 4 hours. A carriage for two persons can be obtained at the Hôtel Brun for 15 lire, and for four persons, 20 lire.

*San Michele in Bosco is beautifully situated on a hill to the S. of the town, 11 m. beyond the Porta Azeglio (H. 4). This great establishment, formerly attached to a monastery of the Olivetans, and one of the finest examples of monastic splendour in Italy, was suppressed at the French invasion; its magnificent halls were for 22 years converted into barracks and prisons, and its best pictures were carried to Paris. It was assigned as a summer residence to the Cardinal Legate in 1829.

was held partly within its walls; and in 1890, chiefly on account of a munificent bequest of 2,000,000 francs by Prof. Rizzoli, a surgeon of Bologna, it was fitted up as an Orthopædic Institute, or Asylum for Lame Children. The main doorway was designed by Baldassare At the entrance are two Peruzzi. beautiful holy water basins in white marble. Tomb of the famous condottiere Armaciotto dei Ramazzotti, by Alfonso Lombardo (1528) - "a weak, ill-drawn figure, in a position awkward in sleep and impossible in death" (Perkins). On each side of the nave are four lovely putti, holding medallions, by Cignani; under those on the rt., good Confessionals in tarsia woodwork. In the 2nd chapel rt. is the Death of S. Carlo in oil, and four frescoes of his life, by Aless. Tiarini. The large lunette of St. Michael over the chancel arch, and the cupola above it, are by Canuti. Screen of gilded arabesques in soft stone (macigno). The fine inlaid stalls have been removed to S. Petronio. On the rt. is a large modern group in plaster of the Virgin and Child, supported by four Angels, made by order of Carlo Alberto for the Villa Racconigi, near Turin. A good intarsia door leads to the Sacristy, where is a painting by Bagnacavallo in imitation of Raffael's Transfiguration; at the sides, single figures of the four Latin Fathers, SS, Petronius, John Bapt., Benedict, Scolastica, and others. In the CORO Notturno are frescoes by Innocenzo da Imola of the Annunciation, Death, and Assumption of the Virgin. Here Pius IX. said mass, and Victor Emmanuel five years afterwards attended as a worshipper. The octagonal Cloister has ruined frescoes by the Caracci.

E. of the Convent is the Vills Revedin, surrounded with beautiful grounds, which a carriage may enter by permission. *Fine view over the

Besides the Railways (see Heading of Route), several lines of Steam Tran In 1860 the Convent became a way start from Bologua. S.E.E. Royal Villa; the Exhibition of 1888 (21 m.) Imola; N.E.E. to (13

Baricella; N. to (19 m.) Pieve di Cento; | Alfonsine a steam tramway runs S.W. W. to (21 m.) Vignola,

ROUTE 96.

PERRARA TO SUZZARA.

Miles.	Stations.	Routes. 95, 97
	Bondeno	00, 01
21 20	Sermide Poggio Rusco	
42	8. Benedetto Po	
52	Sumara	. 104

This Rly. runs 'W. to Bondeno. where it crosses the Panaro, a tributary of the Po. Thence N.W. to Sernide, on the rt. bank of the Po, where the direction becomes W. again as far as Poggio Rusco. Here we cross the direct line in construction between Bologna and Verona (Rte. 111). At San Benedetto the line turns S.W., and proceeds to

Summara Junct. (Rte. 104).

ROUTE 97.

FERRARA TO RIMINI, BY RAVENNA.

Miles.	Stations.			R	outes.
	Ferrara .			95	, 96
11	Montesanto				•
15	Portomaggi	ore			98
21	Argenta				
26	Laverrola				100
35	Alfonsine	-		-	
29	Messano				
46	Ravenna		_	_	99
49	Classe	•	•	•	•••
55	Savio				
60	Carvia				
64	Cesenatico				
68	Bellaria				
75	Viserba				100
78	Rimini .				102

On leaving Ferrara (Rte. 95) the Rly. runs S.E. to Portomaggiore Junct., where a line turns off S.W. to Bologna. A tunnel leads to Lavezzòla Junct. on the Reno (Rly. S. to Lugo). From N. Balu.

to Lugo.

Ravenns	١J١	unc	t.	(C	. D). 7).			
				•			•		P.	AGE
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Exar	ch I	-88	0			•			•	411
Torre del Pu	bbli	lco	•						•	405

Ravenna, once the capital of the Western Empire, the seat of the Gothic and Longobardic kings, and the metropolis of the Greek exarchs, is one of those historical cities which are best illustrated by their monuments. Within its walls repose the children of Theodosius, and amidst the tombs of its exarchs and patriarchs lie the mortal remains of Dante. A short distance beyond the gates is the mausoleum of Theodoric, king of the Goths: the city ramparts still bear evidence of the breaches made in them by the barbarians who invaded Italy during the Lower Empire; and its half-deserted streets are filled with Christian antiquities which have undergone scarcely any change since the time of Justinian. As the traveller wanders through them, their solitude recalls the feelings with which he may have ridden round the walls of Constantinople; but Ravenna has preserved more memorials of her imperial masters, and possesses a far higher interest for the Christian antiquary, than

even that celebrated seat of empire. "Whoever loves early Christian monuments, whoever desires to see them in greater perfection than the lapse of 14 centuries could warrant us in expecting, whoever desires to study them unaided by the remains of heathen antiquity, should make every effort to spend some days at least in this noble and imperial city. From Rome it differs mainly in this—that your meditations on its ornaments are not disturbed by the constant recurrence of pagan remains, nor your researches perplexed by the necessity of enquiring what was built and what was borrowed by the faithful. Ravenna has only one antiquity, and that is Christian. Seated, like Rome, in the midst of an unhealthy, desolate plain, except when its unrivalled pineforests cast a shade of deeper solitude and melancholy over it — quiet and lonely, without the sound of wheels upon its grass-grown pavement—it has not merely to lament over the decay of ancient magnificence, but upon its total destruction, except what Religion has erected for herself. She was not in time to apply her saving as well as purifying unction to the basilicas and temples of preceding ages; or rather, she seemed to occupy what she could replace, and therefore in the strength of imperial favour, raised new buildings for the Christian worship, such as no other city but Rome could boast of."—Cardinal Wiseman.

The history of Ravenna embraces a considerable portion of that of Italy during the middle ages, and even of the Eastern and Western Empires.

The accounts by classical writers show that the ancient city was built on wooden piles in the midst of a vast lagune, or swamp, and so intersected with marshes that communication was kept up by numerous bridges, not only throughout the adjacent country, but even in the city itself. The sea, which is now from 3 to 4 m. distant, then flowed up to its walls. Ravenna became a Roman colony at an early period. In the contests between Sylla and Marius it espoused the cause of the latter, for which it subsequently severely suffered; and, judging from an expression in Cicero, was an important naval station at the time of Pompey. Casar occupied it previous

mouth of the Candianus, capable of affording shelter to 250 ships, and superseding the old harbour at the mouth of the Ronco. He connected the new port with the Po by means of a canal, and carried a causeway to it from the city, which he made his frequent residence, and embellished with magnificent buildings. The new harbour was called Portus Classis, a name still retained in the distinctive title of the basilica of S. Apollinaris: and the intermediate settlement which arose from the establishment of the port was called Casarea, whose name also was long perpetuated by the Church of S. Lorenzo in Cesarea. Subsequent emperors added to the natural strength of Ravenna by fortifying and maintaining its importance as a naval But its true interest does not commence until after the classical On the decline of the Roman age. empire, Honorius chose Ravenna as the capital of the Western Empire, A.D. 404. The alluvial deposits of the Po had begun to accumulate on the coast; the port of Augustus had been gradually filled up, and the forests of pines which supplied the Roman fleet with timber had usurped the site where that fleet once rode at anchor, and spread far along the shore, thus extending gradually to a greater distance from the city. These and other circumstances combined to make it a place of security; and Honorius, afraid of remaining defenceless at Milan, chose Ravenna as his residence, where he was safe amidst the canals and morasses, then too shallow to admit the large vessels of the enemy. He strengthened the city with additional fortifications, and so far succeeded that its impregnable position saved it from the inroads of the barbarians under Radagaldus and Alaric. However, Odoacer, in little more than 70 years after the arrival of Honorius, made himself master of Ravenna, and extinguished the Empire of the West, by deposing Romulus Augustulus, the last of the Cæsars. His rule, however, had lasted but 15 years when Theodoric, king of the Ostro-Goths, crossed the Alps with a powerful army, and after several gallant struggles overthrew Odoacer, and made Ravenna the capital of the Gothic kingdom. Theodoric was succeeded in the sovereignty of Italy by two of his descendants, and they in turn by a series of to his invasion of Italy. Under Augustus its consequence was increased by the construction of an ample port at the (Vitiges) Justinian endeavoured to recar the lost provinces, aided by the military genius of Belisarius. The campaign of that celebrated general and his siege and capture of Ravenna, A.D. 190, are familiar to every reader of the 'Decline and Fall of the Roman Espire.'

On the disgrace of Belisarius, the conest of Italy was completed by Narses the smuch, who was established as exarch at Ravenna, A.D. 554. The rank the conferred upon the favourite lieutest of the emperor was extended to his necessors during the continuance of the Greek sovereignty: the functions of the exarchs corresponded in some mea-me to those of the ancient prestorian petets. Their government comprised the entire kingdom of Italy, including Itme itself; and the pope or bishop of the Christian capital was regarded as subject to their authority, possessing merely a temporal barony in Rome, but dependent on the exarchate. The terriby understood to be comprised in the Larchete embraced modern Romagna, the districts of Ferrara and Comacchio, the maritime Pentapolis, or towns extending along the Adriatic from Rimini to Ancona, and a second or inland Pentapolis, including several towns on the eastern declivities of the Apennines. The exarchate lasted 185 years, during which the people of Rome erected a kind of republic under their bishop; and Astaulphus, king of the Lombards, seeing that Ravenna would be an easy prey, drove out Eutychius, the last exarch, became master of the city, and made it the metropolis of the Longobardic kingdom (A.D. 754). The attempt of the Lombards to seize Rome also, as a dependency of the exarchate, brought to the aid of the Church the powerful army of the Franks under Pepin and Charlemagne, by whom the Lombards were expelled, and Ravenna, with the exarchate, made over to the Holy See: "and the world beheld for the first time a Christian bishop invested with the prerogatives of a temporal prince, the choice of magistrates, the exercise of justice, the imposition of taxes, and the wealth of the palace of Ravenna

After this transfer, the fortunes of Ravenna began rapidly to decline; its archishops frequently seized the government, and it was the scene of repeated commotions among its own citizens. In the 18th cent. the constitution of Ravenna strongly tended to

an aristocracy: its general council was composed of 250, and its special council of 70 persons. In the contests of the Guelphs and Ghibellines, Pietro Traversari, an ally of the former, declared himself Duke of Ravenna (1218), without changing the municipal institutions of the city. His son and successor quarrelled with the emperor Frederick II.. who reduced Ravenna to obedience and despoiled it of many of its treasures. The city was shortly after seized upon by Innocent IV., and reduced again to the authority of the Roman pontiffs, who governed it by vicars. In 1275 it was ruled by the family of Novella, lords of Polenta, whose connection with it is commemorated by Dante under image of the eagle which figured in their armorial bearings (Inf. xxvii.).

After some changes the inhabitants were induced by civil tumults, arising from the ambition or cupidity of its powerful citizens, to throw themselves under the protection of Venice, in 1441. Ravenna flourished under the republic; its public buildings were restored, its fortress was strengthened, and the laws were administered with justice and wisdom. After retaining it for 68 years, the Venetians finally ceded it to the Roman See in 1509 under Julius II.: it then became the capital of Romagna, and was governed by papal legates. In less than three years after this event the general Italian war which followed the league of Cambray brought into Italy the army of Louis XII. under Gaston de Foix, who began his campaign of Romagna by the siege of Ravenna. After a vain attempt to carry it by assault, in which he was bravely repulsed by the inhabitants, the arrival of the Papal and Spanish troops induced him to give battle, on Easter Sunday, April 11, 1512. Italy had never seen so bloody a combat: little short of 20.000 men are said to have lain dead upon the field, when the Spanish infantry, yet unbroken, slowly retreated. Gaston de Foix, furious at seeing them escape, rushed upon the formidable host in the vain hope of throwing them into disorder, and perished in the attempt about 2 m. from the walls of Ravenna. The French gained the victory, but it was dearly purchased by the loss of their chivalrous commander (see below, Colonna dei Francesi).

At the French invasion of 1796 Ra-

venna was deprived of its rank as the capital of Romagna, which was given to Forh; but it was restored by Austria in 1799, only to be again transferred by the French in the following year. On the fall of the Kingdom of Italy in 1815, Ravenna was again made the chief city of the Papal province; but its ancient glory had passed for ever, and only three towns and a few villages were left subject to its authority. In 1860 it was united to the new Kingdom of Italy.

REFERENCES TO PLAN.

1 Duomo. Baptistery.

3

S. Vitale. S. Maria Maggiore.

C Mausoleum of Galla Placidia. C S. Giovanni Battista. 6 5

7 S. Giovanni Evangelista. S. Apollinare Nuovo.

8 9 D

S. Spirito, S. Maria in Cosmedin.

11 S. Agata.

S. Maria in Porto. S. Niccolò. 12 7 13 F 4

14 F 4 Library and Museum.

15 E 5 S. Francesco.

16 D S. Domenico. S. Michele. 17 D.

S. Giovanni e Paolo. 18 D 2

19 E 5 Tomb of Dante. House of Byron. 20 : E 5

Accademia delle Belle Arti. 21 D Theatre.

Pal. Governativo. Pal. of Theodoric. Archbishop's Palace. 23

25 3 4 Post Office.

HOTELS.

a E 5 Byron. D 5 S. Marco.

RAVENNA (12,000) is the capital of the province, and the seat of an archbishop, to whom most of the bishops of Romagna are suffragans. Its bishopric, one of the most ancient in the Christian world, is said to have been founded A.D. 44, by S. Apollinaris, a disciple of Peter; and it obtained the dignity of an archiepiscopal see as early as 439, under Sixtus III. The circuit of the city is about 3 m., but nearly one-half of the enclosed space consists of gardens. Its port, communicating with the Adriatic by a canal, is still one of the great outlets On the S. side are the Palazzo for Romagna, and carries on a considerable trade with Venice, the Austrian possessions in Istria and Dal-

matia, and the Italian ports of the Adriatic.

Chief Objects of Interest in topographical order.

1st day: Duomo; *BAPTISTERY; ARCHBISHOP'S PALACE; Palazzo Ras-poni; Porta Adriana; *SAN VITALE and S. M. Maggiore; *Tomb of GALLA PLACIDIA; San Giovanni Battista; Porta Serrata; MAUSOLEUM OF THEO-DORIC; returning into the city by the Port and Porta Alberoni; *PALACE OF THEODORIC; *S. APOLLINARE NUOVO; S. GIOVANNI EVANGELISTA; S. Spirito and *S. MARIA IN COSMEDIN; Piazza Maggiore.

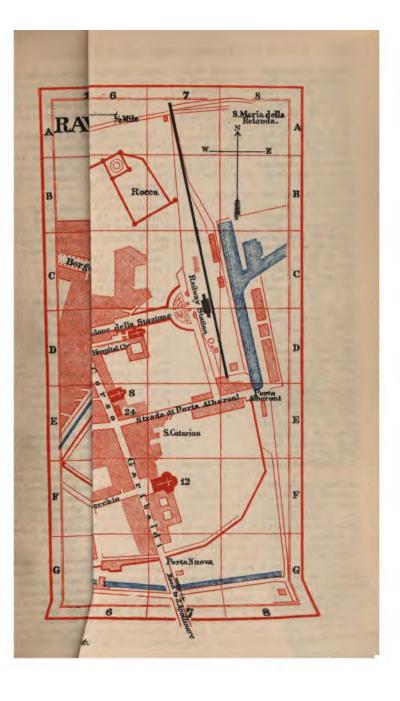
2nd day: *Tomb of Dante; & FRANCESCO; House of Lord Byron; ACCADEMIA DELLE BELLE ARTI: LIBRARY; and *MUSEUM. S. AGATAL Porta Sisi; S. M. IN PORTO; Porta Nuova; *S. APOLLINARE IN CLASSE; *S. M. IN PORTO FUORI; *PINETA.

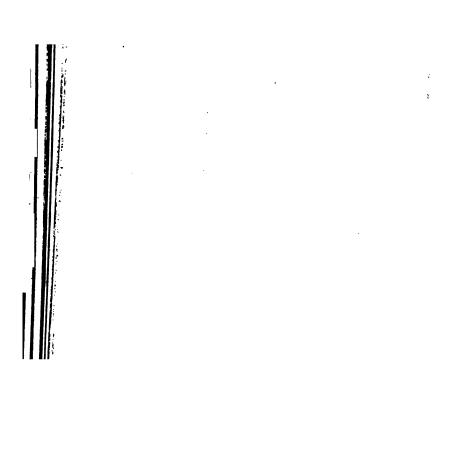
In one day :- from the Rly. stat. to Apollinare Nuovo, Palace of Theodoric, Dante's Tomb, Museum and Picture Gallery, Archbishop's Palace, Cathedral and Baptistery, through the Piazza Vittorio Emanuele to S. Vitale and the Tomb of Galla Placidia; then by the Porta Serrata to the Mausoleum of Theodoric,

The Piazza Vittorio Emanuele (D. 4) is supposed to correspond with the ancient Forum. It has two granite COLUMNS erected in 1484 by the Venetians, one of which bears the statue of S. Apollinaris, by Pietro Lombardo; the other S. Vitalis, by Clemente Molli, which replaced a figure of St. Mark by Lombardo, in 1509, when Ravens was restored to the Church. Close them is the

Palazzo Comunale (Municipio), with marble busts of seven cardinal legam in a large room on the first floor.

At the E. end of the Piazza is Gymnasium, in a desecrated Church





arches on eight ancient columns of granite, with ill-adapted marble capitals, upon one of which, at the corner facing the Municipio, is a monogram, believed to be that of Theodoric.

The Piassa dell' Aquila, further W., is so called from the column of grey granite surmounted by an eagle, the armorial device of Cardinal Caetani, in whose honour it was erected in 1609.

The Torre del Pubblico, a large square leaning tower of brick, will not fail to attract the notice of the stranger: nothing is known of its history or origin.

CHURCHES.

The Cathedral (E. F. 1) was built by S. Ursus, Abp. of the see, in the 4th cent., and called from him "Basilica Ursiana," but it was almost entirely rebuilt in the last cent., and the cylindrical campanile alone remains of the original foundation. In the l. transept are paintings by Guido Reni. representing the Fall of the Manna, and in the lunette the Meeting of Melchizedec and Abraham. The frescoes of the cupola, with the exception of the Archangel Michael, are attributed to his pupils, as well as the Prophets on the pendentives below. Near this, in a lunette, over an arch at the end of the N. aisle, is a fresco of the Angel bringing Food to Elijah, also by Guido Reni.

Over the entrance is the Banquet of Ahasuerus, by Carlo Bonone. 2nd altar rt., sarcophagus of SS. Exuperantius and Maximianus (6th cent.). The high altar contains a marble um, in which are deposited the remains of several early bishops of the see. The silver Cross of St. Agnellus, to the rt., is covered with sculptures of the 6th century. In the rt. transept are two large marble urns covered with reliefs, in one of which are the ashes of St. Barbatian, concessor of Galla Placidia; in the other loss of San Binaldus. Behind the

choir are two semicircular marble slabs with symbolical representations of birds and animals, which formed part of the ancient ambo or pulpit; a work of the 6th cent., as shown by the inscription stating that it was erected by St. Agnellus. Near them is a relief of St. Mark by Lombardi. In the SACRISTY is a Paschal Calendar, on marble-a remarkable monument of astronomical knowledge in early times. It was calculated for 95 years. beginning with 532, and ending in 626. Here is also the *PASTORAL CHAIR OF ST. MAXIMIANUS, formed entirely of ivory, with his monogram in front. The reliefs below the monogram represent the Saviour as shepherd and priest in the midst of the Evangelists; on the ends is the history of Joseph: on the back the Marriage in Cana and Baptism of Christ, with arabesque designs of animals. It is precious as a specimen of art in the 6th cent., but it has suffered from injudicious cleaning. Enclosed within the W. door are preserved some fragments of its celebrated Door or VINEWOOD, which has been superseded by one of modern construction. The original planks are said to have been 13 ft. long and nearly 11 wide—a proof that the ancients were correct in stating that the vine attains a great size, and confirmatory of the assertion that the statue of Diana of Ephesus was made of the vine-wood of Cyprus. It is probable that the wood of the Ravenna doors was imported from Constantinople.

The traveller's attention is particularly called to the ANCIENT MARBLES OF RAVENNA, which are here more abundant and beautiful than in any town in Italy, except Rome and Venice. In this Church are 18 columns of Marmo Imezio (from Mount Hymettus), four of bigio antico, and two of cipollino. The altars and tombs are rich in marble fragments. At an altar on the rt. of the choir are two columns of cipollino rosso, one of the rarest of marbles, unfortunately mutilated at the back (see S. Apollinare).

The *Baptistery, or "S. Giovanni

in Fonte," to the N., is the earliest and in many respects the most interesting of the ecclesiastical edifices here. It is supposed to have been likewise founded by S. Ursus, about A.D. 380, and ornamented with mosaics in 451 by Abp. Neo. It is an octagonal building with five plain sides and two restored niches within the other three. The only ornaments on the exterior are the simple brick cornices below the lines of the side and central roofs, and on the upper part of each wall of the octagon a blind window. On the lower part of one of these panels is a small antique marble relief of a warrior on horseback, hold-

ing a wreath.

The interior has two ranges of arcades, the lower resting on eight columns of different orders with marble capitals, placed in the angles of the building: the upper, 24 in number, are dissimilar in dimensions as well as in the style of the capitals. From these dwarf colonnettes spring eight round arches . . . and from the lines formed by them, or rather from the returns below, the 5th-cent, mosaic work commences. On the spandrels, upon oval backgrounds of gold enclosed by acanthus-leaves springing from the capitals of the columns beneath them, and spreading out in lovely scrolls to the right and left over and above the arches, are eight Prophets, grand, noble, majestic figures, draped in white. The ornamentation of the dome is divided into two zones surrounding the central picture, the Baptism in the Jordan, with a representation of the river, having its name placed over it, and in the circumference the Apostles, each with his name and bearing a crown. † "While these figures are full of life, they

† The most correct representations of these, as well as of most other ancient mosaics of Ravenna, will be found in Ciampfini, Vetera Monumenta, 3 vols. fol. Roma, 1757. For the tomb of Galla Placidia, see Quast's 'Alt. Christilchen Bauwerke von Ravenna, '1 vol. fol. Berlin, 1842. A more portable notice of these mosaics will be found in Mr. J. H. Parker's brief description of the 'Mosaic Pictures in Rome and Ravenna,' with diagrams. Reference may also be made to Crowe and Cavalcaselle, 'North Italy,' vol. i. p. 10.

are at the same time somewhat disproportionately tall, the heads too small for the height, the limbs slightly angular, and the drapery which floats behind them wanting in grace and correctness of fold. The faces have much individuality, but the aim has not been fully attained. They are, together with all the upper portion, including the central picture, inferior to the Prophets below. They evidently belong to a later period." It is probable "that, through some cause, the mosaics in the dome were injured and wrought anew some half century later." The transparency of the water in the Baptism is remarkable. The prevailing colour of the Mosaics is gold and white on blue, with a little green and saffron. The grand vase under the cupola, which was formerly used for baptism by immersion, is of Marmo Imezio, with two slabs of red porphyry. There is a recess or ambo for the officiating priest. A Chapel contains under its altar a sculptured fragment of the 6th cent., which formerly belonged to the ciborium of the old cathedral. The ancient metal cross on the summit of the building bears an inscription recording that it was erected in 688 by Archbishop Theodorus.

The building is now some 10 ft. below its proper level, and it is proposed by the Italian Government to raise the whole structure bodily, so as to prevent any further sinking into

the marshy ground.

In the adjoining square are several mediaval and sepulchral urns in marble. In front of the Duomo there is a column of grey granite, surmounted by a statue of the Virgin (1659).

Sta. Agata (F. 5), dating from the early part of the 5th cent., has 24 columns of granite, bigio, eipollino, and other marbles, in general with ancient composite capitals, the imposts over which have the cross scalptured upon them. The wall which rises over them was formerly pierced with windows, as in the smaller Christia basilicas. At the end of the rt. as

one of Luca Longhe's best works, 88. Agata, Catharine, and Cecilia. The altar of this chapel contains the bodies of 8. Sergius martyr, and 8. Agnellus archbishop, and bears monograms of Sergius Diaconus. The very ancient pulpit is hollowed out from a section of a huge fluted column of Marmo Imesto from some pagan edifice.

i *5. Apollinare Muovo (E. 6), built by Theodoric in the beginning of the 6th cent. as the cathedral for his Arian bishops, was consecrated for Catholic worship by Abp. S. Agnellus, at the close of the Gothic kingdom, and dedicated to S. Martin. It was also called San Martino in Calo Aures on account of its magnificent decorations, and Sacellum Arii from its original destination. It assumed its present name in the 9th cent... from the report that the body of 8. Apollinaris had been transferred within its walls in order to secure it in its real resting-place at Classe from the attacks of the Saracens. The 24 marble columns were brought from Constantinople; they have composite capitals, on each of which is an impost with Latin crosses sculptured on it. There is a fine coffered ceiling. The walls of the nave, which rest on these arches, are covered with *Mosarcs, executed about A.D. 570. On the l. is represented the city of Classis, with the sea and ships; then come 22 virgins, each holding in her hand a crown, preceded by the Magi, in the act of presenting their offerings to the Virgin and Child, seated upon a throne with two angels on either side. "This superb mosaic, the finest in the whole of Ravenna, may deserve attention on another account: the earliest monuments of Christian art give little countenance to Mariolatry, or the peculiar veneration to the Virgin which has so long distinguished the Greek and Roman churches. In this mosaic, however, though the presence of the Magi with offerings may seem to denote some relation to the Nativity as an historical fact, the 22 virgins in their company, the angels as it were guarding the Mother and

Child, and especially the glory round her head, exclude all but an allegorical or symbolical meaning, and lead to the conclusion that this great corruption of Christianity was established in the Church before the end of the 6th cent., while the absence of similar representations in earlier works would lead to an opposite inference."—H. Hallam.

Opposite is a mosaic of Ravenna, in which are seen the Basilica of San Vitale, and an edifice supposed to represent the palace of Theodoric, from its hearing the word Palatium. 25 saints holding crowns, each having a glory round the head, approach to receive the benediction of the Saviour sitting on a throne between four angels. The first in the procession is in a violet instead of white tunic, and bears the name of Martinus. patron of the Church. Above the windows, on the S. side, are familiar Passion Scenes, beginning with the Last Supper, in which Christ is represented with a beard; on the N. side, Miracles and Parables (without a beard), in the following order, beginning at the W. end .- I. Cripple takes up his bed and walks.—2. Devils and herd of Swine.—3. Paralytic let down from a window.-4. Parable of the Sheep and Goats. -5. Calling of St. Matthew .- 6. Veil of the Temple .-7. Raising of Lazarus.—8. Woman at the Well.-9. Issue of Blood.-10. Healing the Blind Man.—11. Draught of Fishes. — 12. Jesus surveys the hungry multitude.—13. Boy brings loaves and fishes. The pulpit is covered with early Christian sculptures, and supported by a mass of grey granite. The last chapel in the l. aisle has been fitted up as a sort of Museum of ancient fragments. It contains the urn in which are said to be preserved the remains of St. Apollinaris; the marble chair of the Benedictine abbots, to whom the Church formerly belonged (10th cent.), four columns of red porphyry, two of alabaster, and an elaborate perforated screen (cancello). On the F. wall is a portrait of Justinian in mosaic. the rt. in the Choir is the tomb of Card. Malvasia, with a plinth of cipollino rosso, apparently cut away from columns in the Cathedral.

Sta. Chiara (E. 7), a desecrated and half-ruined building, has some Giottesque paintings on the walls and ceiling of its Choir.

Santa Croce (C. 3), built by Galla Placidia in the 5th cent, near her mausoleum, and consecrated by St. Peter Chrysologus, has been sadly ruined.

San Domenico (16, D. 4), a restoration of an ancient basilica founded by the exarchs, contains some works by Niccolò Rondinello, a pupil of Giov. Bellini. In the Choir, on the l., Virgin and Child with SS. Dominic, Jerome, Joseph, and Francis further on, Annunciation; opposite, SS. Domenico; and Peter Martyr. In the chapel I. of the Chancel is an ancient wooden crucifix covered with fine linen in imitation of human skin. which is said to have sweated blood during the battle of Ravenna under Gaston de Foix. The form of the Cross is that of the letter Y. The 2nd chapel on the 1. contains, in small paintings, the Fifteen Mysteries of the Rosary, by Luca Longhi, whose memorial tablet is nearly opposite, between the 1st and 2nd altars. In the 3rd chapel rt. is the Invention of the Cross, by the same artist.

S. Francesco (15, E. 5), supposed to have been erected in the middle of the 5th cent. by St. Peter Chrysologus, on the site of a temple of Neptune, has suffered from modern restorations. It has 22 columns of marmo Imezio. Outside the chapel of the Crucifix, 2nd rt., are two beautiful columns of Greek marble, decorated with *capitals by Pietro Lombardo, by whom likewise are the rich arabesques of the frieze and pilasters. In the 4th chapel rt, is a Virgin and Child, with SS. Francis, Roch, and Sebastian, by Sacchi d'Imola, a rare master. The altar at taining the remains of S. Liberius, found in the neighbourhood, on the end of the rt. aisle is an urn con-

archbishop of the see-a fine work (4th or 5th cent.); with reliefs of the Apostles, and the Saviour. At the end of the l. aisle is the tomb of Luffo Numai, of Forli, secretary of Pino Ordelaffi, lord of that city, by Tommaso Flamberti (1519). Upon the wall on the rt. of the entrance-door is a sepulchral slab-tomb of red Verona marble, formerly on the floor, with a relief of Ostasio da Polenta, lord of Ravenna, in the dress of a Franciscan monk, and the inscription : "Hic jacet magnificus Dominus Hostasius de Polenta qui ante diem felix obiens occubuit MCCCXXXXI die XIV mensis Martii, cujus anima requiescat in pace." The head of Ostasio is beautiful. The Polenta family, so celebrated for their hospitality to Dante and for the fate of Francesco da Rimini, are buried here. On the l. is a similar sepulchral stone, on which is sculptured the figure of Enrico Alfieri, general of the Franciscan order, who died at the age of 92, in 1405, as recorded by a long inscription in hexameters. He was of Asti, and probably of the family of the poet. A sarcophagus stands in front of each slab, and another, with figures in relief, close by. Under the raised Choir is a vaulted CRYPT, in the form of a swimming bath, with four columns of marmo Imezio, and an arcade of smaller columns running round the irregularly disposed walls.

N. of the Church is the Cappella Braccioforte, hidden in the walls of which were discovered the bones of Dante in May 1865 (see below). In it are some ancient sarcophagi. Adjacent, in the old cemetery of the friars, is the mausoleum of Dante. The house at the corner of the little square is that which Lord Byron inhabited for several months on his first arrival at Ravenna in 1819.

S. Giovanni Battista (C. 5), erected by Galla Placidia for her confessor St. Barbatian in 438, was consecrated by St. Peter Chrysologus, but almost entirely rebuilt in 1683. The columns are chiefly adapted from the ancies building; some of them, however, we supposed site of the palace in which Galla Placidia resided. In the l. transept is the Virgin and Child with SS. Clement and Jerome; in the 1st chapel l., the Virgin and Child with SS. Matthew and Francis, both by Francesco Longhi. The circular Campanile is one of the best preserved specimens of this class of bell-towers, so peculiar to Ravenna; it has six tiers; the upper one of narrow arches, with its terminal cornice and its pyramidal roof entire.

S. Giovanni Evangelista (D. 6), also called S. Giovanni della Sagra, was founded in 414 by the Empress Galla Placidia, in fulfilment of a vow made in a tempest during the voyage from Constantinople to Ravenna with her children. Tradition relates that, not knowing with what relic to enrich the Church, the empress was praying on the subject when St. John appeared to her in a vision: she threw herself at his feet for the purpose of embracing them, but the Evangelist disappeared, leaving one of his sandals as This vision is represented in a relief over the pointed doorway, a work probably of the 13th cent.; the lower part shows St. John incensing the altar, with the empress embracing his feet; in the upper part she appears offering the sandal to the Saviour and St. John, while St. Barbatian and his attendants are seen on the other side. The doorway, especially in the small niches, is richly sculptured with figures of saints, and is a fine specimen of the architecture of the period. diately to the l. of the entrance is an ancient marble chair. To the rt. an immured column, belonging to an carlier Church, shows the level of the original pavement. The Nave has 24 columns of bigio antico. Beneath the high altar, reached by a flight of 13 steps, repose the remains of SS. Canzins, Canzianus, and Canzianilla, martyrs. In the chapel of St. Bartholomew, at the extremity of the l. aisle, are some fragments of a mosaic, representing the storm and the vow of Galla Placidia. The vault of the 4th chapel L is covered with the Evan-

gelists and Latin Fathers, painted by Giotto while on a visit to Dante. All have been more or less repainted. Beneath the choir is the ancient altar of the confessional, in marble, porphyry, and serpentine—a work of the 5th cent. The old quadrangular Campanile contains two bells cast by Robert of Saxony in 1208.

- S. Giovanni e Paolo (18, D. 2), a small Church near the walls, with a Romanesque tower, has an ancient and curious ambo at the end of the rt. aisle.
- 8. M. in Cosmedin (10, D. 5), an octagonal building, was the ancient Arian baptistery: its vault was decorated with *mosaics in the 6th cent., after it had passed to the Catholic worship. They represent the Baptism in the Jordan, the river issuing from the urn of a river-god; the Saviour half immersed in it, alone wearing a glory round the head; lower down, forming a circular band, are the Apostles, each bearing a crown, with the exception of St. Peter, who holds the keys, and St. Paul, who carries two They advance towards a scrolls. throne covered with a veil and cushion, and occupied by a cross only. Upon the large round block of granite in the centre of the floor is supposed to have stood the ancient baptismal font.
- Sta. Maria in Porto (F. 7) was built of the materials of the Basilica of S. Lorenzo in Cesarea, in 1553. The front, adorned with two large ancient columns of cipollino, is of the last cent. In the N. trausept is a marble relief of the Virgin, in oriental costume, and in the act of praying—a very early specimen of Christian art. The 4th chapel on the rt. contains the Martyrdom of St. Mark, by Palma Giovane. In the Choir is an ancient vase in red porphyry, supposed to have been a Roman sepulchral urn. The adjoining cloister was erected in 1507.

Santo Spirito (9, D. 5), called also S. Teodoro, was built in the 6th cent. by Theodoric, for the Arian bishops:

it assumed the name of S. Theodore | after its consecration to the Catholic worship of S. Agnellus, and afterwards took the present name. It is in the form of a small basilica; the columns, chiefly of bigio antico, have composite capitals with Latin crosses on their imposts. In the 1st chapel 1. is a curious pulpit, or ambo, with rude sculptures of the 6th cent. There is a good coffered ceiling, brown and gilt. In front is a portico with four columns.

*San Vitale (3, C. 3). This magnificent basilica exhibits the octagonal form, with all the accessories of Eastern splendour. As one of the earliest Christian temples, it is of the highest interest in ecclesiological art. It was built in the reign of Justinian by S. Ecclesius, Abp. of the see, on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximianus in 547. It is an imitation of Sta. Sophia at Constantinople, and was adopted by Charlemagne as the model of his Church at Aix-la-Chapelle. The original pavement is considerably below the present floor, which is oc-casionally flooded. The interior has eight lofty arches resting on piers, between which are semicircular recesses in two tiers, each divided into three arches by columns. The spaces between the lower columns open into the circular aisle, and those between the upper into a gallery. Above, the building becomes entirely circular. The 14 columns of the upper story have complicated capitals, some of which bear an anchor, supposed to indicate that they belonged to a temple of Neptune. The 14 columns of the lower range have also Byzantine capitals; and on each of the imposts are two monograms. The pilasters and walls are covered with large slabs of Greek marble and cipollino rosso, the latter entirely spoilt by being splayed, so as to form a geometrical pattern. The colossal dome was painted, early in the 18th cent., in the most barbarous taste, and

dome is constructed of earthen pots, and is perhaps the most perfect specimen known of this kind of work. They are small vessels, having the point of one inserted in the mouth of the other in a continued spiral, and placed horizontally. The spandrels are partially filled with others of larger size, twisted only at the point, and arranged vertically. The walls and vault of the choir are covered with *Mosaics of the time of Justinian, as beautiful and as fresh as on the day when they were finished; invaluable as specimens of art no less than as studies of costume. The most elaborate are those of the tribune, representing on the l. the Emp. Justinian holding a vase with offerings: he is surrounded by courtiers and soldiers, and by St. Maximianus and two priests. In the compartment on the opposite wall is the Empress Theodora with a similar vase, which she offers to two courtiers, attended by the ladies of her court, in varied and elegant costumes; the expression of some of the figures is remarkable, considering the material. In the vault above is the Saviour on the globe between archangels; on His rt. St. Vitalis receiving the crown of martyrdom; on the l. S. Eutychius offering a model of the Church, both saints being without glories. The roof is decorated with arabesques, and other ornamental devices. The mosaics on the concavity of the arch represent halffigures of the Saviour and the Apostles, with SS. Gervasius and Protasius, sons of S. Vitalis. The semicircular mosaic on the rt. of the altar represents the sacrifices of the Old Law, the offerings of Abel and Melchizedec; beyond it Moses tending the sheep of Jethro; Moses on Mount Horeb; Moses taking off his sandals at the command of the Almighty, represented by a hand in the heavens. On the opposite wall the Sacrifice of Isaac, the three angels entertained by Abraham, and Sarah ridicaling the prediction of Isaac's birth; on the sides and above, Moses on Mor tural character of the building. The miah; and higher up the Evange

with their emblems. The splendid columns are mostly of Greek marble. On the imposts of the arches of the upper columns are monograms of Julianus. On the rt. in the Chancel is *RELIEF of the "Throne of Neptune," with a sea-monster extended beneath it; a winged genius holds a trident on the rt., and on the l. two other genii are seen bearing a large conque shell. The ornaments are pilasters of the Corinthian order, a cornice with tridents, dolphins, shells, and two sea-horses. Opposite is a modern copy. Beside them are three columns of verde-antico and one of Egyptian breccia, belonging to the baldacchino over the high altar of the original Church. Several chapels surround the basilica; that of the Holy Sacrament, opposite the Sacristy, has on the altar a gilded ciborium attri-buted to Michel Angelo.

In the passage leading to the Sacranerr is a good relief of a sacrifice, supposed to have been one of the decorations of a temple dedicated to Augustus. Opposite are 7th centreliefs of Daniel in the lion's den, Christ with four figures under palm trees, and the Raising of Lazarus.

The Tomb of the Exarch Isaac, "the great ornament of Armenia," is in a recess of a closed passage (50 c.). It was erected to his memory by his wife Susanna, and bears a Greek inscription on the cover recording the fame he acquired in the east and in the west, and comparing her widowhood to that of the turtle-dove. The urn containing his ashes is of marble, with reliefs of the Adoration of the Magi, the Raising of Lazarus, and Daniel between the Lions. Isaac was the 8th exarch of Ravenna, and died in that city, according to Muratori, A.D. 644. In the same recess are some Roman and early Christian sculptures and inscriptions.

The *MAUSOLEUM OF GALLA PLACIDIA (5, C. 3), or Church of SS.

Masaro e Oelso, is also shown by the custodian of S. Vitale. This once magnificent sepulchre was built by the Empress Galla Placidia, daughter of

Theodosius the Great, sister of Honorius, and mother of Valentinian III., the third, fourth, and fifth emperors of the West, towards the middle of the 5th cent. It is in the form of a Latin cross, 46 ft. by 40, and is paved with rich marbles. The cupola is entirely covered with mosaics of the time of the empress, representing the Evangelists with their symbols. Two doves are drinking from a basin of water-a Christian emblem borrowed from the antique. The first authenticated instance of the use of the cross on large monuments is said to be found here. On the walls are full-length figures of prophets. On the arch over the door is the Good Shepherd: behind the tomb of the empress is the Saviour with the Gospels in His Hand; and in each of the lateral arches are two stags at a fountain, surrounded by arabesques and other ornaments. The high altar, in the centre of the mausoleum, composed of three massive slabs of Oriental alabaster, was formerly in S. Vitale, and is referred to the 6th It has reliefs of an early Christian period.

The massive marble *SARCOPHAGUS. which contains the ashes of Galla Placidia, was once covered with silver plates; but these have disappeared, together with the other ornaments with which it was originally decorated. In the side next the wall was formerly a small aperture, through which the body of the empress might be seen, sitting in a chair of cypress wood, clothed in her imperial robes. Some children having introduced a lighted candle, in 1577, the robes took fire, and the body was reduced to ashes; since that time the aperture has remained closed.

In the recess on the rt. side of the Mausoleum is another marble Sarco-Phagus with Christian symbols, which contains the remains of the Emperor Honorius II., brother of Galla Placidia; and on the l. is that of Constantius III., her second husband, father of Valentinian III. Beside the entrance-door are two smaller sarco-phagi, said to contain the remains of

the tutors of Valentinian, and of Honoria, his sister. These sarcophagi are the only tombs of the Cæsars, oriental or occidental, which now remain in their original places. The mausoleum of Galla Placidia stands as a monument of the dreadful catastrophes of the Lower Empire. She was born at Constantinople, and died at Rome in 450, was a slave twice, a queen, and an empress; first the wife of the King of the Goths, Alaric's brother-in-law, who fell in love with his captive, and afterwards of one of her brother's generals, whom she was equally successful in subjecting to her will: a talented woman, but without generosity or greatness, who hastened the fall of the empire-whose ambition and vices have obscured her misfortunes.

The extensive Benedictine Convent of S. Vitale, to the W. of the Church, has been turned into Barracks. It encloses three large Renaissance Cloisters, of which the central one, with fine coupled columns and Corinthian capitals, is extremely handsome.

The PALACE OF THEODORIC (24, E. 6) served as the residence of his successors, of the Exarchs, and of the Lombard kings. The only portion remaining is a high wall, in the upper part of which are eight small marble columns, supporting round arches, and a wide recess over the entrance-gate. On the rt. of the latter is a large porphyry urn let into the wall, on which an inscription was placed in 1564, stating that it formerly contained the ashes of Theodoric, and that it was originally placed on the top of his mausoleum. Most antiquaries, however, now consider that it was a bath; the only argument in favour of its having been the sarcophagus of Theodoric is that it was found near his mausoleum. The palace was chiefly ruined by Charlemagne, who, with the consent of the pope, carried away its ornaments and mosaics, and removed to France the equestrian statue of the king which stood near it.

closed, and the key is kept at the Palazzo Comunale, but it may be seen without entering. Of all the monuments of Ravenna, none excites a more profound interest than this. In spite of the poor taste of the building, it is impossible to approach the last resting-place of the great poet without feeling that it is one of the most hallowed monuments of Italy.

Ungrateful Florence! Dante sleeps afar, Like Scipio, buried by the upb-aiding shore; Thy factions, in their worse than civil war, Proscribed the bard, whose name for evermore

Their children's children would in vain adore

With the remorse of ages; and the crown Which Petrarch's laureate brow supremely wore,

Upon a far and foreign soil had grown,!
His life, his fame, his grave, though riflednot thine own.

Byron.

The remains of the poet, who died here on the 14th Sept., 1321, at the age of 56, were originally interred at San Francesco; but on the expulsion of his patron Guido Novello da Polenta from Ravenna, they were with difficulty protected from the persecution of the Florentines and the excommunication of the pope. Cardinal Bertando del Poggetto, legate of John XXII., ordered his bones to be burnt with his tract on Monarchy, and they narrowly escaped the profanation of a disinterment. In 1483 Bernardo Bembo, then Podestà of Ravenna for the republic of Venice, and father of the celebrated cardinal, erected a mausoleum on the present site, from the designs of Pietro Lombardo. This monument was re-built in its present form in 1780, at the cost of Cardinal Valenti Gonzaga, It is a square edifice, with a small dome, internally decorated with stucco ornaments little worthy of such a sepulchre. On the vault of the cupola are four medallions of Virgil, Brunetto Latini (the master of the poet), Can Grande della Scala, and Guido da Polenta, his protectors when in exile. On the walls are two Latin inscriptions, one in verse, recording the foundation by Bembo; the other the dedication of Cardinal Gonzaga

The Tome of Dante (19, E. 5) is the "Poete sui temporis primo

tutori." Above the marble sarcophagus which now contains the ashes of the poet is a relief of his half-figure by Lombardo: he is represented sitting at his desk with his book; surmounted by a crown of laurel, with the motto Virtuti et honori. The inscription in Latin hexameters on the urn is supposed to have been written by himself. Below it, in a marble urn, is deposited a long history in Latin of the tomb.† The visitors' book has been removed to the public library; one of the last entries being three appropriate lines from the 'Purgatorio,' written by Pius IX., on his visit to Ravenna in 1857.

The feelings with which this sepulchre was visited by three great names in modern literature deserve to be

† Although it had been suspected that the remains of Dante no longer lay in the mausoleum erected by Card. Valenti Gonzaga, it was only on the occasion of the great sexcentenary anniversary of the poet's birth, celebrated with extraordinary enthusiasm throughout Italy on the 14th of May, 1865, that this suspicion was fally verified. In making some repairs on that occasion, by destroying a wall in the old Braccioforte chapel annexed to San Francesco, awooden box was discovered, bearing a double inscription, stating that it contained the bones of the poet, removed here by Fra Antonio de' Santi in Oct. 1677. (In opening the box, it was found to contain the nearly perfect skeleton of a man of Dante's age at the time of his death, and stature. It was subsequently ascertained that the urn in the mausoleum was empty, or only contained a few small bones, and which were wanting to complete the skeleton in the wooden box; further documentary evidence has been since produced to show that these were probably the remains of Dante, but no clue has been yet discovered as to the circumstances that caused the removal. Perhaps it was brought about by the fear of the friers to whose care these precious relics had been entrusted that the Florentines might ne day succeed in getting back the remains of their great countryman, as they had at-tempted on three different occasions, and especially in 1519, when they petitioned Leo X., himself a Florentine, in a document to which the great name of Michel Angelo was affixed, offering to erect a monument to the Divine Poet in his native town, with the following characteristic subscription :-- "Io Michelagnolo schultore, il medessimo a vostra Santita, supplico offerendomi al divin poeta fare la sepultra nuova chon decente e in locho onerevole in questa citta." The bones found in the wooden box were placed in Lombardo's urn in the manoleum with great pomp and exulta-tion, the poet being now considered the symbol of a United Italy. The wooden box itself has been removed to the public library.

mentioned. Châteaubriand is said to have knelt bareheaded at the door before he entered; Byron deposited on the tomb a copy of his works; and Alfieri prostrated himself before it, and embodied his emotions in one of the finest sonnets in the Italian language:—

O gran padre Alighier, se dal ciel miri Me tuo discepol no indegno stormi, Dal cor traendo profondi sospiri, Prostrato Innanzi a' tuol funerei marmi, &c.

Lord Byron's lines referring to the tomb of the poet and the monumental column of Gaston de Foix will occur to the reader:—

I canter by the spot each afternoon Where perished in his fame the hero-boy Who lived too long for men, but died too soon

For human vanity, the young De Foix! A broken pillar, not uncouthly hewn, But which neglect is hastening to destroy, Records Ravenna's carnage on its face, While weeds and ordure rankle round the

I pass each day where Dante's bones are laid:

A little cupola, more neat than solemn, Protects his dust, but reverence here is paid To the bard's tomb, and not the warrior's column:

The time must come when both, alike decay'd,

The chieftain's trophy, and the poet's volume,

Will sink where lie the songs and wars of earth,

Before Pelides' death, or Homer's birth.

With human blood that column was cemented,

With human filth that column is defiled, As if the peasant's coarse contempt were vented

To show his loathing of the spot he soil'd.
Thus is the trophy used, and thus lamented
Should ever be those bloodhounds, from
whose wild

Instinct of gore and glory earth has known Those sufferings Dante saw in hell alone.

Near the tomb of Dante is the house occupied by Lord Byron, whose name and memory are almost as much associated with Ravenna as those of the great "Poet-Sire of Italy." He declared himself more attached to Ravenna than to any other place, except Greece; he praised "its declightful climate," and says he was never tired of his rides in the pineforest; he liked Ravenna, moreover, because it was out of the beaten track

of travellers, and because he found the higher classes of its society well educated and liberal beyond what was usually the case in other continental cities. He resided in it rather more than two years, "and quitted it with the deepest regret, and with a presentiment that his departure would be the forerunner of a thousand evils. He was continually performing generous actions: many families owed to him the few prosperous days they ever enjoyed: his arrival was spoken of as a piece of public good fortune, and his departure as a public calamity." The house of Lord Byron is now a Café at the corner of the Via Giuseppe Mazzini and the Piazza Byron (E. 4); it was here that our great poet resided for eight months after his arrival in Ravenna on the 10th of June, 1819. Over the entrance has been placed the following inscription commemorative of the fact:—"Il x Giugno MDCCCXIX, come appena giunse in Ravenna, entrava questa casa, allora Grande Albergo, e que otto mese abitava, GIORGIO BYRON, Poeta Inglese, Lieto delle Vicinanze al Sepolcro di Dante, Impaziente di visitare l'Antica Selva, che inspirò già il Divino e Giovanni Boccaccio." He subsequently removed to the Palazzo Guiccioli, in the Via Porta Adriana, now Cavour (D. 3), where he continued to reside until his departure for Pisa at the end of Oct. 1821. The 'Prophecy of Dante' was composed here, at the suggestion of the Countess Guiccioli; and the translation of the tale of 'Francesca da Rimini' was "executed at Ravenna. where five centuries before, and in the very house in which the unfortunate lady was born, Dante's poem had been composed." The 'Morgante Maggiore,' 'Marino Faliero,' the fifth canto of 'Don Juan,' 'The Blues,' 'Sardanapalus,' 'The Two Foscari,' 'Cain,' 'Heaven and Earth,' and the 'Vision of Judgment,' were also written during his residence at

that place
Of old renown, once in the Adrian sea,
Ravenna! where from Dante's sacred tomb
He had so oft, as many a verse declares,
Drawn inspiration.
Rogers.

The *Archestenor's Palace, E. of the Cathedral, is one of the most interesting edifices in Ravenna to the Christian antiquary.

The Chapel is the one which was built and used by St. Peter Chrysologus in the 5th cent., without alteration: no profaning hand has yet been laid on its altar or mosaics. The walls are covered with large slabs of marble, and the ceiling still retains its mosaics as fresh as when they were first executed. On the vault are the Evangelists, with their symbols; on the inside of the arches, the Saviour; opposite, the Virgin, each flanked with six Apostles; on the rt., female Saints; on the I., males. Behind the altar, the Virgin, between heads of SS. Vitalis and Apollinaris—to the rt., the Saviour—formerly in the tribune of the Cathedral.

In the Vestibule is a collection of ancient Roman and Christian inscriptions, marbles, capitals, and reliefs, with other fragments of antiquity. Boy and Girl with a vase; large torso in porfido rosso; ontside a window, fine column of pavonazzetto brecciato. In the "Appartamento Nobile" is a bust of Cardinal Capponi by Bernini, and of S. Apollinaris by Thorwaldsen. On the 3rd floor is the small Archiepiscopal library, which still retains the celebrated MS. on papyrus whose extraordinary size and preservation have made it known to most literary antiquaries: it is a brief of the 12th cent., by which Pope Pascal II. confirmed the privileges of the archbishops. The most ancient diplomas preserved in these archives are said to date from the 5th cent.

The Museo Nazionale occupies the buildings of the Carthusian monastery of Classe, including the Church of S. Romualdo. On the first floor is the Biblioteca Comunale, founded by Abbot Caneti in 1714, and subsequently enriched by private munificence and by the libraries of suppressed convents. It is lodged in fine hall, followed by several smally ones, and contains upwards of 50%

vols., 700 MSS., and a large collection of first editions of the 15th cent. Among its MS. collections, the most precious is the celebrated Aristophanes, copied in the 10th cent. by Cyrillus Machirius, a Florentine, long known as unique. It is said that Eugene Beauharnais wished to purchase this MS.; but the inhab., being resolved not to lose so great a rarity, concealed the volume. A MS. of Dante, on vellum, with good initial miniatures, of the 14th cent.; another Dante, of still earlier date; a small Officium, most beautifully written on parchment, with lovely miniatures of histories of Christ, of the 14th cent., ending with an invocation to all the saints to relieve its writer from his worldly ailments, amongst which his toothache is particularly mentioned; and another Officium, with numerous illuminations, &c., on violet vellum, especially one of the Crucifixion. Among the princeps editions, which range from 1465 to 1500, are the Decretals of Boniface VIII., on vellum, 1465; Pliny the Younger, on vellum, 2 vols., Venice, 1468; the Bible, with miniatures, on kid, 1478; St. Augustine, De Civitate Dei, 1468; the Dante of Lodovico and Alberto Piemontesi, 1478. Among the miscellaneous collection may be noticed, the History of the Old and New Testament, in Chinese, printed on silk, and a series of upwards of 4000 rolls. beginning with the 11th and ending with the last cent., chiefly relating to the Canons of Sta. Maria in Porto.

The Museum consists of several rooms, forming a suite to those of the Library, and, besides a good miscellaneous collection of vases, idols, bronzes, majolica, and carved work in ivory, contains a rich cabinet of medals, ancient and modern. The ancient are arranged in three classes: 1. Medals of the free cities; 2. Consular; and 3. Imperial. In the 2nd class is a *bronze one of Cicero, struck by the town of Magnesia, in Lydia: it bears on one side his profile and name in Greek characters, and on the other a hand holding a crown with a branch of laurel, an ear of corn, and a bunch

of grapes, with the inscription in Greek "Theodore of the Magnesians, near Mount Sipylus." It is supposed to be a unique specimen. There is a very interesting series of the coins of the Sovereigns of the Western Empire found about Ravenna, especially golden ones of Galla Placidia with a cross on the obverse, of Valentinian III., Anastasius, Heraclius, &c., with Christian emblems. The modern collection is also arranged in three classes: 1. Medals of the Popes from Gregory III.; 2. Medals of illustrious personages and of royal dynasties; 3. Coins of various Italian cities. In the 1st class is a fine medal of Benedict III., interesting because it is considered conclusive as to the fable of Pope Joan. In the 2nd class is a complete series of bronze medals of the House of Medici, 84 in number, of a uniform size. Among the ivories one is remarkable as representing several of the miracles which are seen in the paintings on the Catacombs at Rome, such as Jonas, the raising of Lazarus, the raising of the Paralytic, &c., with two venerable figures in the centre. The Museum also contains portions of beautiful gold ornaments of ancient armour, discovered some years ago in excavating the new docks on the canal; they are supposed to have belonged to Odoacer, whose tomb may have been hereabouts; unfortunately the greater part of them were melted down: also a beautiful tabernacle of lapis lazuli and precious marbles.

The Refectory, a fine hall, with good carved wooden ceiling and doors, contains one of the elder Longhi's best works, a *fresco of the Marriage in Cana, into which he has introduced his own portrait and several of his Ravennese contemporaries. The veil thrown over the woman on the l. of Christ was added by his daughter Barbara, to satisfy the scruples of S. Carlo Borromeo, then legate here. On the ceiling are Camaldoli monks, by Francesco, son of Luca Longhi. The CHURCH OF S. ROMUALDO has been fitted up as a museum of Byzantine and Roman sculptures, with other antiquities, including a remarkable capital from the ruined Church of S. Michele in Affricisco. There is also an exquisitely perforated panel of a cancello (altar railing), with a gilt cross in the centre. In the transepts are Remaissance works, and in the chapels of the nave some second-rate pictures.

In the cloisters are several inscriptions, both pagan and early Christian, most of which were found about Ravenna; and a series of Roman tiles, or Signa Tegularia, bearing the makers' names. On one of these tiles is the impression of a sandal, very like the sole of a modern shoe with its hobnails. Here also has been set up the old doorway of the Convent of S. M. in Porto.

The adjacent Accademia delle Belle Arti (10 to 2, 75 c.) contains a good collection of plaster casts of ancient and modern sculpture; attached to it are schools of design for young artists. On the rt. of the entrance is a room with pictures, including a Virgin and Child, with SS. Benedict, Apollonia, Barbara, and Paul; a portrait of Carlo Arrigoni; an Adoration of the Shepherds; a Pietà, with the Abbot of Classe and S. Bartholomew; and a small Virgin with the sleeping Child, all by Luca Longhi; Martyrdom of the Quattro Incoronati, by Ligozzi; and a great number of small paintings of the Byzantine School. On the floor is a fine mosaic pavement, found at Classe, with a vase of flowers and peacocks in the centre. In a room upstairs is the beautiful recumbent *effigy of Guidarello Guidarelli, called Braccioforte, formerly at San Francesco, and a Virgin and Child, with SS. Thomas Aquinas, Mary Magd., Catharine, and John Bapt., by Rondinelli.

The Palazzo Giulio Rasponi (E. 3)
has a ceiling painted with the death
of Camilla, queen of the Volsei, by
Agricola. The queen is the portrait
of Queen Caroline Murat, one of whose
daughters married into the Rasponi
family. In a corridor upstairs are two
good paintings by Luca Longhi—a Co-

ronation of the Virgin with Angels, and a portrait of a man with a dog. There is also a small Virgin and Children, with SS. Jerome, Mary Magd., John Evan., and Francis, and the Pietà above, by an unknown master.

The Hospital, attached to the Church of S. Giovanni Evangelista (D. 6), was founded by Archbishop Codronchi in 1826. In the court is a cistern said to have been designed by Michel Angelo.

The handsome Teatro Alighieri (22, D. 5) was opened in 1850.

GATES.

Porta Adriana (C. 2), a handsome entrance of the Doric order, was erected in 1585, on the supposed site of the famous Porta Aurea, built under Claudian and ruined by the Emp. Frederick II.

Porta Alberoni (E. 8) was built by Cardinal Alberoni in 1739. Immediately outside of it are the modern port of Ravenna and the road leading to the harbour on the Adriatic and to the Pineta.

Porta 8. Mamante (G. 5), of the Tuscan order, so called from a neighbouring monastery dedicated to S. Mama, was built in 1612. Near this the French army of 1512 effected the breach in the walls by which they entered and sacked the city.

Porta Nuova (G. 7), designed by Bernini, in the Corinthian order, occupies the site of the P. San Lorenzo, rebuilt in 1653 under the name of P. Pamfilia, in honour of Innocent X. by whose arms it is surmounted. The road from it leads through the Borgo of Porta Nuova to the Basilica of S. Apollinare in Classe.

Porta Sisi (G. 5), in the Doriesty's was rebuilt in its present form 1 1568.

Porta Serrata (B. 5), so called because it was closed by the Venetians during their possession of Ravenna, was reopened by Julius II. under the name of P. Giulia.

The Fortress (B. 6) was erected by the Venetians in 1457, and then esteemed one of the strongest in Italy: it was partly demolished in 1735 to furnish materials for the Ponte Nuovo over the united stream of the Ronco and Montone, and little now remains but the foundations.

ENVIRONS.

The Port of Ravenna (C, D. 8), much frequented by coasting craft, consists of a long basin, with quays on either side; from it commences the canal that leads to the Adriatic. 4 m. distant, on the canal, is the hut where Garibaldi was concealed after his retreat from Rome in 1849. The length of this canal is about 7 m., and a broad road has been made along its rt. bank, which contributes much to the accommodation of the city.

The *MAUSOLEUM OF THEODORIC, more generally known as S. M. della Rotonda, is about half a mile from the Porta Serrata, immediately beyond the Rly. It was erected by Amalasuntha, daughter of Theodoric, in the 6th cent. On the expulsion of the Arians, the zeal of the Church in promoting the Catholic worship ejected the ashes of the king as a heretic, and despoiled his sepulchre of its ornaments (Gibbon, c. 39). It is built of blocks of limestone from Istria, resting on a decagonal basement, each side of which has a recess surmounted by an arch formed of 11 blocks of stone curiously notched into each other. A double oblique flight of steps leads to the upper story, or sepulchral chamber; they were added to the building in 1870. The upper story is also decagonal externally, and appears to have been surrounded by columns forming a circular portico, several of the bases of which were N. Italy.

discovered in digging out the ditch that now surrounds the building. In one of the sides is the door. this is a broad projecting band encircling the monument, above which is a row of small windows, the whole surmounted by a massive cornice, with rudely-sculptured reliefs. vault stones of the doorway are curiously notched into each other, forming a straight arch or lintel. The roof is formed of a single block of limestone containing fossil shells, 36 feet in its internal diameter. hollowed out to the depth of 10, in the shape of an inverted bowl; the thickness of the centre is about 4 ft., and of the edges about 2 ft. 9 in. The weight of this enormous mass is estimated at above 200 tons. On the outside are 12 pointed projections perforated as if designed for handles; they bear the names of the Apostles, but it is difficult to conceive how any statues could have stood on them; they more probably served in moving this huge solid mass of Istrian marble -indeed, these names look comparatively recent. The summit is flat, and upon it may have stood a statue of the Gothic king. It is now divided into two unequal portions by a large crack, produced, it is supposed, by lightning. The interior of the upper chamber is circular, with a niche opposite the door, in which probably stood a sepulchral urn, although, when carefully examined on the outside, it appears to have been added after the mausoleum was finished. The chamber in the basement is in the form of a Greek cross; the fine door opening into it, as well as that to the sepulchral one above, is turned towards the west.

The Church of S. M. in Porto Fuori, 3 m. S.E. of the city, was built in the Gothic style towards the end of the 11th cent. by the Beato Pietro Onesti, called Il Peccatore, in fulfilment of a vow to the Virgin made during a storm at sea. In the nave on the 1. is the ancient sarcophagus in which the body of the founder was deposited in 1119. It was believed

that the entire Church was once covered with frescoes by Giotto, and the choir and E. chapels still retain some admirable *frescoes by his pupils. On the l. wall are the Nativity and Presentation of the Virgin; the rt. wall contains the Death, Assumption, and Coronation of the Virgin, with the Massacre of the Innocents below. Under the arches are heads of Apostles; below, SS. Paul and Peter; in front of the chancel arch, Rinaldo and Anthony the Abbot; on the ceiling, the Evangelists with their symbols, and Doctors of the Church. The last figure on the rt. in the Presentation fresco is said to be a portrait of Giotto; on the opposite wall, looking out of the window, Francesca da Rimini. Chapel on the l., Pope Giovanni asking permission of Theodoric to build a church; Theodoric puts him in prison. On the E. wall, a good figure of St. James. Chapel on the rt., Calling of St. Matthew above, Healing of Lepers below. At the end of the apse, I. the three Maries, rt. the Unbelief of Thomas. Under the E. arch, heads of virgin saints. The quadrangular basement of the Campanile is considered to be the lower part of the ancient light-house (pharos) of the port, from which the Church derives its name.

From this Church the pedestrian may walk in ½ hr. along the bank of the canal to the Ponte Nuovo (see

below).

**S. APOLLINARE IN CLASSE.—This magnificent Basilica is a purer specimen of early Christian art than any which can be found even in Rome. It lies on the road to Rimini, 3 m. beyond the Porta Nuova, and may be reached by train from May to Oct., but only in one direction. (See Time Table.) Carriage there and back, returning by S. Maria in Porto Fuori, 5 fr.

About \(\frac{1}{2} \) m. beyond the Gate stood the splendid Basilica of S. Laurentius in Cesarea, founded (A.D. 396) by Lauritius, chamberlain of the Emp. Honorius, and destroyed in 1553 to ply materials for the Church of of portraits of bishops and archbish

S. M. in Porto within the city. This act of spoliation was opposed by the citizens; but the monks to whom the basilica belonged had obtained the consent of the pope, and the cardinal legate, Capi di Ferro, completed the work of Vandalism by sending all its columns excepting two (see above), together with its precious marbles, to Rome. The ancient basilica was the last relic of the city of Cesarea, which had existed from the time of Augustus. Nearly 2 m. from Ravenna, the united stream of the Ronco and Montone is crossed by the

Ponte Nuovo, a bridge of five arches, erected while Cardinal Alberoni was legate of Romagna. The road crosses the marshy plain, with its unhealthy rice-fields, towards the pine-forest and the grand basilica of

S. APOLLINARE IN CLASSE, erected in 534, by Julianus Argentarius, on the site of a temple of Apollo, and consecrated by Archbishop St. Maximians in 549. It formerly had a quadriporticus in front, of which, however, no portion now remains. It is built of thin bricks or tiles, in the manner of Roman edifices of classical times. Over the door may be seen the bronze hooks used to sustain the awning on festivals.

The interior, 173 ft. by 93, is divided by 24 elegant columns of grey marble (greco rigato), with horizontal markings, into a nave and nisles of lofty and imposing proportions. The columns, which rest on square pedestals, are surmounted by punctured capitals, on which again rest quadrangular imposts, with crosses sculptured on the sides towards the nave. Above the round arches is a clerestory of double semicircular windows. A flight of broad steps leads to the tribune, which is circular internally. and polygonal on the outside. The floor of the nave is green with damp; and the subterranean chapel of the

of Ravenna, beginning with St. Apollinaris of Antioch, a follower of St. Peter, who suffered martyrdom under Vespasian, A.D. 74. These portraits were painted at a comparatively modern period; they come down in unbroken succession to the last archbishop, who is the 129th prelate from the commencement. The mosaics which originally occupied their place disappeared with the marbles which once covered the walls of the aisles, when the latter were carried off by Sigismondo Malatesta, to adorn his Church at Rimini. In the middle of the nave is a small marble altar, dedicated to the Virgin, "Martyrum Reginæ," by St. Maximianus, in the 6th cent.; beneath lay the body of St. Apollinaris, until removed to the crypt in 1174. In each aisle are four marble sarcophagi of archbishops, covered with reliefs and Christian symbols; the 1st l, is that of S. Felix, the 4th that of Johannes V. On the wall in the middle of the N. aisle is an inscription, which seems not to be older than the 18th cent., beginning, "OTHO III. ROM. IMP.," and recording how, as a proof of his remorse for the murder of Crescentius, "ob patrata erimina," he walked barefooted from Rome to Monte Gargano, and passed the 40 days of Lent in this basilica, "expiating his sins with sackcloth and voluntary scourging." At the end of the aisle is the chapel of the Holy Cross, and near its entrance a very curious tabernacle of the 7th cent., over the 14th-cent. altar of S. Felicola, raised by Petrus, a presbyter. A little further W, is an ancient capital, used as a holy water basin. Two of the sarcophagi in the S. aisle contain the remains of Graziosus of the 8th and Theodosius of the 7th cent. All these tombs stood originally under the portico in the fore-court. An inscription on the wall of this aisle, opposite the other, records that the body of St. Apollinaris formerly was deposited behind a grating in it. On each side of the grand entrance is a sarcophagus of marble, larger than the preceding, but covered with similar ornaments and symbols.

The high altar, beneath which rests the body of the saint, is rich in marbles and other ornaments; the modern canopy over it is supported by four columns of the rare marble known as bianco e nero antico. The ancient episcopal chair of S. Damianus has been divided, to form ends for a species of sedilia. The tribune, and the arch in front of it, are covered with *Mosaics of the 6th cent., in fine preservation. The upper part on the vault represents the Transfiguration; the hand of the Almighty is seen pointing to a small figure of the Saviour introduced into the centre of a large cross, on a blue circular ground studded with stars. On the top of the cross is the Greek monogram for "Jesus Christ, the Saviour. the Son of God," On the arms are the Alpha and Omega; and at the foot the words "Salus Mundi." Outside the circle, and on either side of the hand, are Moses and Elijah: below are three sheep, indicating the Apostles-Peter, James, and John-who witnessed the Transfiguration. In the centre is St. Apollinaris, in his episcopal robes, preaching to a flock of sheep-a common emblem of a Christian congregation. Between the windows are portraits of SS. Ecclesius, Servius, Ursus, and Ursicinus, in pontifical robes, blessing the people. On the l. wall is represented Abp. Reparatus obtaining privileges for his diocese from the Emperor Constantinus Pogonatus, who is seen in the centre of the composition, with Reparatus and ecclesiastics. to whom the Emperor delivers a scroll, on which is inscribed the word Privilegia. On the rt. wall the sacrifices of the Old Law: Abel, who offers the lamb, Melchizedec the bread and wine, and Abraham his son Isaac. On the W. face of the arch is a series of five mosaics: above, the Saviour, and the symbols of the Evangelists; lower down, the cities of Bethlehem and Jerusalem, from which a number of the faithful, under the form of sheep, are ascending towards our Lord; beneath the cities is palm, the symbol of victory; to

follow the archangels Michael and | Gabriel, and half-figures of St. Matthew and St. Luke, all the subjects being divided by handsome mosaics of arabesque ornaments. In the crypt, which is entered by passages from either side, is the sepulchral urn of St. Apollinaris. This urn contained the remains of the saint from 1174 until 1725, when they were placed beneath the high altar. The open stone book close to the S. entrance is called the breviary of Gregory the Great.

The round Bell-tower is a fine example of a style of campanile peculiar to Ravenna; it is entirely of brick, 120 ft. high, and can be ascended through the sacristy by a series of ladders to a height of 100 ft.; from the top the view is very fine, embracing the pine-forest and the sea beyond to the E.; to the S. the Apennines, with Cesena and Bertinora at their base; and, in fine weather, the Alps of the Tyrol and Styria on the N. The tower contains only two small bells.

The ancient town of Classis, of which this noble basilica is the representative, was one of the three quarters of Ravenna in the time of Augustus. It was, as its name imports, the station of the Roman fleet, though now 4 m. distant from the sea. Classe was totally destroyed in 728 by Liutprand, king of the Lombards.

The celebrated and most interesting *PINETA, OF PINE FOREST (Pinus Pinea), was seriously injured by the severe winter of 1880. It lies nearly 3 m. beyond the Basilica, and the Rly. to Rimini skirts it as far as Cervia. It may be reached also by a road which passes the tomb of Theodoric, or through the Porta Alberoni. This venerable forest extends along the shores of the Adriatic for a distance of 25 m., from the Lamone N. of Ravenna to Cervia on the S., and covers a sandy tract, varying in breadth from 1 to 3 m., thrown up by the sea, and separating it from the inundated region on the W. It affords abundant sport; and the produce of its cones yields a considerable revenue.

No forest is more renowned in classical and poetical interest; its praises have been sung by Dante, Boccaccio, Dryden, and Byron; it supplied Rome with timber for her fleets; and upon the masts which it produced the banner of Venice floated in the days of her supremacy. One part of the forest still retains the name of the Vicole de' Poeti, from a tradition that it is the spot where Dante loved to medi-

tate (Purg. xxviii. 20).

Boccaccio made the Pineta the scene of his singular tale Nostagio degli Onesti, the incidents of which, ending in the amorous conversion of the ladies of Ravenna, have been made familiar to the English reader by Dryden's adoption of them in his Theodore and Honoria. Count Gamba relates that the first time he had conversation with Lord Byron on the subject of religion was while riding through this forest in 1820. "The scene," he says, "invited to religious meditation; it was a fine day in spring. 'How,' said Byron, 'raising our eyes to heaven, or directing them to the earth, can we doubt of the existence of God ?-or how, turning them to what is within us, can we doubt that there is something more noble and durable than the clay of which we are formed?" The Pineta inspired also these beautiful lines in the 3rd canto of Don Juan :-

Sweet hour of twilight!—in the solitude Of the pine forest and the silent shore Which bounds Ravenna's immemorial and, Rooted where once the Adrian wave

flow'd o'er, To where the last Casarean fortress stool, Evergreen forest! which Boccaccio's lore And Dryden's lay made haunted ground to me,

How have I lov'd the twilight hour and thee!

The shrill cicalas, people of the pine, Making their summer lives one ceaselist

Were the sole echoes, rave my steed's and

And vesper bells that rose the bought along: The spectre huntsman of Onesti's line,

His hell-dogs, and their chase, and the Which learn'd from his e- ample ma to by From a true lover,—shadow'd my me

eze.

La Colonna de' Francesi. Beyond the Porta Sisi. 2 m. S. of Ravenna, on the banks of the Ronco (close to Ponte Cella, the first Stat. of the Forli tramway), is a square pillar erected in 1557 by Pietro Cesi, President of Romagna, as a memorial of the battle gained by the combined army of Louis XII. and the Duke of Ferrara over the troops of Julius II. and the King of Spain, April 11, 1512. Four inscriptions on the medallions of the pilaster, and an equal number on the sides of the pedestal, record the events of that memorable day. Lord Byron mentious the engagement and the column in a passage quoted in the description of the tomb of Dante, and commemorates the untimely fate of the heroic Gaston de Foix, who fell in the very moment of victory.

The monument of such a terrible engagement, which left 20,000 men dead on the field, and made the Chevalier Bayard write from the spot, "If the king had gained the battle, the poor gentlemen have truly lost it," is little funereal or military; it is ornamented with elegant arabesques of vases, fruit, festoons, dolphins, and loaded with long tautological inscriptions, and one of them is a rather ridiculous jeu de mots. The speech that Guicciardini makes Gaston address to the soldiers on the banks of the Ronco is one of the most lauded of those pieces, diffuse imitations of the harangues of ancient historians. Besides the illustrious captains present at this battle, such as Vittorio and Fabrizio Colonna, the Marchese della Palude, the celebrated engineer, Pedro Navarra, taken prisoners by the French, and Anne de Montmorency, yet a youth, afterwards constable of France under four kings, who began his long military career amid this triumph, several persons eminent in letters were there— Castiglione and Ariosto; Leo X., then Cardinal de' Medici, as papal legate to the Spaniards, was taken prisoner. The bard of the Orlando, who has alluded to the horrible carnage he witnessed, must have been powerfully impressed by it to paint his battles with so much fire. In several passages of his poem Ariosto attributes the victory on this occasion to the skill and courage of the Duke of Ferrara. It has been stated that Alfonso, in reply to an observation that part of the French army was as much exposed to his artillery as the army of the allies, said to his gunners, in the heat of the conflict, "Fire away! fear no mistake—they are all our enemies!" Leo X. redeemed the Turkish horse which he rode on that day, and used it in the ceremony of his possessio (taking possession of the tiara at St. John Lateran), celebrated on April 11, 1513, the anniversary of the battle. He had the horse carefully tended till it died, and permitted no one to mount it.—Valery.

Rly. W. to Lugo for Bologna (Rte. 99). Tramway to Forll, starting from the Piazza Dante (D. 4, 5).

The Rly. onward towards Rimini follows the shores of the Adriatic, but presents few objects of interest, and the sea is generally concealed by banks of sand.

The first Stat., after crossing the canal, is that of

- 49 m. Classe, a little E. of S. Apollinare (see above). Skirting the Pineta, the road crosses the Savio and traverses a pine wood to
- 60 m. Cervia, an episcopal town (2230), on a small river near the sea, with very extensive salt works. Another canalized river is crossed before reaching
- 64 m. Cesenatioo, the ancient station of Ad Novas, a sea-port, partly surrounded with walls.

Beyond this we pass some small torrents which have been erroneously supposed to be the Rubicon. Near

- 68 m. Bellaria, where the sea is reached, the train crosses the Uso, a considerable and rapid stream, descending from Sant' Arcangelo. From
- 75 m. Viserba a fine view is gained of San Marino.

78 m. RIMINI (17,000), an interesting episcopal city, situated in a rich plain between the rivers Marecchia and Ausa, is much frequented for sea-bathing in July, August, and Settember. About 1 m. N.E., on the sho

ranged bathing establishment.

Rimini occupies the site of the Umbrian city of Ariminum. It became

is the Stabilimento-an excellently ar- | a Roman colony at an early period, and was patronized and embellished by Julius Cæsar, Augustus, and many of their successors. During the Lower



Empire it was the most northern of the cities which gave to a lieutenant of the Emperor of Constantinople the title of "Exarch of the Pentapolis." The cities governed by this exarch were Rimini, Pesaro, Fano, Sinigagiis and Ancona; his jurisdiction contitle of "Exarch of the Pentapolis."

shores of the Adriatic embraced by ! the modern provinces of Romagna and Le Marche. There was another and more inland Pentapolis, from which this was often distinguished by the epithet "maritima." In 1200, when Rimini belonged to the German Empire, Otho III. sent into the Marches as his viceroy Malatesta, the ancestor of that illustrious family to which Rimini is indebted for its subsequent importance. His descendant Galeotto was created lord of Rimini by Clement VI. It passed from the Malatesta family to the Venetians by sale, and reverted to the pope after the battle of Gera d'Adda. The Malatesta chieftains often endeavoured to regain it, but in vain, and the treaties of Tolentino and of Vienna confirmed it to the pope. The name of Malatesta recalls the fine passage of the Inferno in which Dante describes the lord of Rimini as "the old mastiff":-

E il mastin vecchio, e il nuovo da Verucchio, Che fecor di Montagna il mal governo, Là dove soglion fan dei denti succhio. Inf. xxvii.

The old mastiff of Verucchio and the young That tore Montagna in their wrath, still make,

Where they are wont, an auger of their fangs.

Cary's Trans.

This great mediæval family has long become extinct; that of Rome, which has assumed the name, was ennobled at the end of the last cent. by the pope. The celebrated council between the Arians and Athanasians was held here in 359.

At the S. extremity of the Corso is the *Arch of Augustus (Porta Romana), one of the most remarkable monuments on the E. coast of Italy, and built of travertine. It was erected in honour of Augustus, and commemorates the gratitude of the inhabitants for the repairing of their roads. It is simple and massive, with two Corinthian columns on each side; above the arch are medallions, with the heads of Neptune and Venus on one side, and of Jupiter and Minerva, with a fine bull's head, on the other. The pediment is proportionately

small, being scarcely larger than the breadth of the arch: a great part of the superstructure is of the middle ages.

In the market-place (Piazza Giulio Cesare), the ancient forum, is a pedestal with an inscription, recording that it served as the suggestum from which Cæsar harangued his army after the passage of the Rubicon :- C. CESAR DICT. RUBICONE SUPERATO CIVILI BEL. COMMILIT. SUOS HIC IN FORO AR. ADLOCUT. Near this is an isolated Chapel, on the spot where St. Anthony preached to the people (see below).

The *Bridge of Augustus, which spans the Marecchia, the ancient Ariminus, is still one of the best preserved Roman constructions of its kind in Italy. It was begun by Augustus in the last year of his life, and completed by Tiberius; it has five arches, and is entirely built of white Istrian lime-stone. The principal have a span of 27 ft., and the width of the piers is nearly 13. The river at this point separates Romagna from the ancient maritime Pentapolis, the modern province of Urbino and Pesaro.

The Church of S. Giuliano, 5 min. further N., has at the high altar a fine martyrdom of St. Julian with the Virgin and Child and SS. Peter and Paul above, by Paolo Veronese. low is the sarcophagus of the Saint, and the stone which was tied round his neck when he was thrown into a well. At the 2nd altar I, is a curious early picture of the life of St. Julian, in compartments, by Bittino da Faenza, 1357.

Over the high altar at S. Girolamo is a large painting of the saint by Guercino. Around the Church are numerous small subjects in chiaroscuro from the life of St. Jerome. On the rt. of the entrance, a curious Renaissance Holy Water basin in white marble. In the passage, a good relief in terra-cotta of the Saint's Death (18th cent.).

The *Cathedral of S. Colomba wa originally built in the 14th cent. the Italian-Gothic style, but redu into its present form by Sigismondo Pandolfo Malatesta, from the designs of Leon Battista Alberti, in 1450. It is considered the master-piece of that architect, and is an interesting link in the history of the Renaissance style. The front, consisting of four fluted halfcolumns and three arches, is unfinished; but the S. side has a series of seven arches on panelled piers detached from the wall, elevated on a continued basement, concealing without altering the Gothic windows. Under the arches are seven large sarcophagi in the mediæval style, wherein are deposited the ashes of the eminent men whom the Malatesta dukes had collected around them,poets, orators, philosophers, and soldiers. The effect produced by these tombs is as grand as the idea of making them an ornament to his Church was The interior generous and noble. retains much of its original architecture in the pointed arches of the nave. To the l. of the entrance door is a recumbent relief of a Malatesta Abp. The whole building is covered with the armorial bearings of the Malatesta family; the most striking and frequent of these ornaments are the rose and elephant, and the united initials of Sigismondo and his wife Isotta.

In the 1st chapel rt., two elephants' heads sustain the figure of the patron saint, Sigismund, placed over the altar, while in the 1st chapel rt. and 1. four large elephants of dark grey marble support the elaborately-worked piers of the arch. In the 1st chapel 1. is a fine Malatesta sarcophagus. On the walls of the 1st chapel rt. are some *wonderfully sculptured angels in flat relief, whose complicated draperies and flowing outlines suggest the hand of Agostino di Antonio di Duccio (1470), who wrought the beautiful front of S. Bernardino at Perugia. In the 2nd chapel (closed), which contains the relics, is an interesting fresco, by Pietro della Francesca, of Sigismondo kneeling before his patron \

Burgo opus, 1481." Here also is an altar frontal of gold tapestry (16th cent.), with heads of SS. Innocenza and Colomba. Among the sepulchral monuments are those of Sigismondo himself (1468), between the entrance and the 1st chapel; his favourite wife Isotta, in the 3rd chapel (of S. Michael), in which the statue of the archangel over the altar is said to present her likeness, both by Ciuffagni, a pupil of Donatello; his brother, "olim principi nunc protectori"; his step-son (1468); and the illustrious females of his house, "Malatestorum domus heroidum sepulcrum." In the 3rd chapel rt., the bronze fruits and flowers at the base of the piers are supposed to be by Ghiberti. In the 2nd chapel l. is a colossal painting of St. Francis receiving the Stigmata, by Vasari. The pilasters at the entrance to the principal chapels undera pointed arch, with their low screens, are all worth careful study. At the door of the 2nd rt. is an old broken Chair of S. Gaudentius, patron of the city, and a small sarcophagus, in which were found the bones of several martyrs. The 1st of the arched chapels on each side has on its pilasters statuettes in niches; the 2nd, children in relief on blue ground: the 3rd, fanciful representations in white relief-on the l., Months, on the rt., Signs of the Zodiac, probably by Matteo dei Pasti. The first two screens are of Greek marble, the think of red Verona. In the Sacristy a Marriage of the Virgin, by Benedelto Coda, and a Holy Family with SS. Barbara, Jerome, Joachim, and Catharine, by Luca Longhi.

Rimini was created a bishopric a.D. 260; its first prelate is supposed to have been S. Gaudentius, of whom there is a Statue on the front of the Bishop's Palace.

contains the relies, is an interesting fresco, by Pietro della Francesca, of Sigismondo kneeling before his patron saint, St. Sigismund of Hungary: behind him are two greyhounds, with a view of the castle of Rimini, which he erected. It is signed "Petri di San Marino (or S. Bartolommeo) has on the l. a painting of the Virgin and Children with SS. Gaudentius and Biagio. Behind the altar are some intarsia stalls, and four scenes from the history of S. Marino, interesting the history of S. Marino, interesting the control of the

The PINACOTECA in the Palazzo del comune, Piazza Cavour, contains a noble *altar-piece, in excellent preservation, of SS. Dominic, Sebastian and Roch, with predella of three small subjects, by Domenico Ghirlandaio; a *Pieta, by Giov. Bellini — a delicate and deeply-felt picture (Morelli); a Holy Family, ascribed to Perino del Vaga; Virgin and Child with SS. Dominic and Francis, by Benedetto Coda; SS. Sebastian, Jerome, and Lawrence, of the Umbrian School: and S. Dominic presenting the rules of his Order to the Pope, with the Madonna and Saints above, School of Tintoretto. An adjoining room has some good tapestries. In the square is a handsome fountain and a bronze Statue of Pope Paul V.

The Castel Malatesta, or Fortress, now mutilated and disfigured by unsightly barracks, bears the name of its founder: the rose and elephant are still traceable upon its walls, with the date 1445.

On the ground-floor of the SCUOLE (Plan 8) is a small Museum of Antiquities, and a Library of 25,000 vols., founded in 1617, by Gambalunga, the elebrated jurist. With the exception of a few classical MSS., and a papyrus known by Marini's commentary, the interest of its MS. collection is chiefly local. On the first floor is the Museo Matteins, devoted to Natural History.

The house of Francesca da Rimini is unknown. There is no part of the Divina Commedia so full of touching feeling and tenderness as the tale of guilty love which Francesca revealed to Dante. Its interest is increased by the recollection that Francesca was the daughter of Guido da Polenta, lord of Ravenna, who was the friend and generous protector of Dante during his exile. The delicacy with which she hints her crime in a single sentence is equalled only by the passage where the poet represents himself as fainting with compassion when he heard the story and the bitter weeping of the condemned shades :--

"Noi leggiavamo un giorno per diletto Di Lancilotto come Amor lo strinse: Soli eravamo, e senz' alcun sospetto. Per più fiate li occhi ci sospinse Quella lettura, e scolorocci 'l viso; Ma solo un punto fu quel che si vinse Quando leggemmo il disiato riso Esser baciato da cotanto amante Questi, che mai da me non fia div so, La bocca, mì baciò tutto tremante: Galectio fu il libro, e chi lo scrisse -Quel giorno più non vi leggemmo avante." Mentre che lo uno spirto questo disse, L' altro piangeva sì, che di pietade lo venni men così come io morìsse, E caddi, come corpo morto cade.-Inf. v. "We read one day for pastime, saated nigh, Of Lancelot, how love enchain'd him too, We were alone, quite unsuspiciously. But oft our eyes met, and our cheeks in hue All o'er discoloured by that reading were; But one point only wholly us o'erthrew; When we read the long-sigh'd-for smile of her, To be thus kiss'd by such devoted lover, He who from me can be divided ne'er Kiss'd my mouth, trembling in the act all over.

Accursed was the book and he who wrote! That day no further leaf we did uncover." While thus one spirit told us of their lot, The other wept, so that with pity's thralls I swoou'd as if by death I had been smote, And fell down, even as a dead body falls.

Trans. by Lord Byron.

The ancient Port, situated at the mouth of the Marecchia, has been gradually destroyed by the sands brought down by that stream; and the marbles of the Roman harbour were appropriated by Sigismondo Malatesta to the construction of his cathedral. Theodoric is said to have embarked his army in this port for the siege of Ravenna. It is now the resort of numerous small vessels occupied in the important local fisheries. Close to the river (Plan 5), on the l. of the road leading to the Port, is the Chapel of S. Antonio, erected on the spot where the Saint preached to the Fishes, because the people would not hear him.

EXCURSION TO SAN MARINO.

(For Carriages, see Index.) S.W. of Rimini, isolated in the heart of the Emilian Provinces, like the rock on which it stands, is San Marino, long the only surviving representative of Italian liberty.



d by the magnanintonio Onofri, who of "Father of his d by his fellow-mb. This remarklife in its service. decided patriotism o rescind his decree 1 of the Republic. efore the emperor, only thing you can s us just where we ill subsequent overained so perfect a e was enabled to ry before the Conid obtain the recogpendence. Unlike in Marino did not ratitude to the preies, for, besides the fri's tomb, a marble il-chamber records their acknowledg-. In more recent did not in vain ion and support of

bjects of interest to larino, if we except oly Family in the ttributed to Giulio o there is a singular a strong current of ly rushes from the c. The *view from nountain, especially wer, from which on sunrise the mounare visible-is sufisit; on a clear day, e Adriatic is traced of Dalmatia, and a the chain of the manded, singularly he sea view. The si, one of the first 'modern Italy, made ice of residence for The house in which composed his Histhe Republic of San l by an inscription iella Repubblica di San \$n, 1804.

ept in history, if it day the magnanintonio Onofri, who during his long exile.

A good road leads from the Borgo to (12 m.) S. Leo, but a bridgeless river has to be crossed, which is sometimes impassable after rain. ½ hr. from the Borgo a short cut turns off to the l. at a Tavern, rejoining the high road at the foot of the last ascent.—3 hrs. fast walking from the Borgo to S. Leo.

CASTEL DI S. LEO is remarkable as the place where Cagliostro, the celebrated impostor, died in exile in 1794. The place is very picturesquely situated on a rock. Carriage-road thence up the valley of the Marecchia, by Badia Tedalda, to Pieve S. Stefano in the upper valley of the Tiber, and thence by the sanctuary of Alvernia to Bibbiena and Florence. The mountains over which it passes—the Alpe della Luna-are highly picturesque; the road at its highest point commands a view of both the Adriatic and Mediterranean. S. Leo is supposed to occupy the site of a Temple of Jupiter, which stood on the summit of Mons ferretranus, corrupted into Monte Sferratri.

The *Cathedral of four bays, with slightly pointed arches, has neither triforium nor clerestory. The Chancel is raised upon a double flight of 20 steps, over an ancient Crypt with columns. Close to the door is a very beautiful column of cipollino turned upside down. Opposite the door is a good but ruined painting of the Virgin and Child with SS. Leo and Marino. There is a lofty square detached campanile.

The Parish Church below has two broken columns of cipollino, and a baldacchino over its font, supported by four columns of marmo Imezio, taken from the tomb of Duke Orso, now destroyed. Both the churches are built of stone in small courses, and exhibit picturesque bits of work outside.

The highest point is occupied by the Rocca, or Fortress, now a Prison, and

not always accessible. It contains the Torrione della Regina (wife of Berengarius), and the Cella (prison) of Cagliostro.

ROUTE 98.

PORTOMAGGIORE TO BOLOGNA.

Miles. Stations. Routes,
Portomaggiore . 97
9 Molinella
15 Mezzolara

19 Budrio 17 Massalombarda 100

23 Castenaso

30 Bologna 95, 101, 102, 107, 111

The Rly. runs S.W. through a swampy district, and before reaching Molinella crosses the Reno. Thence to Mezzolara on the Idice Nuovo, and S. to Budrio, from which a line runs E. to Massalombarda for Ravenna. At Castenaso the Savena is crossed, and the Rly. turns W. to

Bologna (Rte. 95). The terminus of this line is outside the *Porta San Vitale* (F. 8).

ROUTE 99.

BOLOGNA TO RAVENNA, BY CASTEL BOLOGNESE AND LUGO.

Miles.	Stations.	I	Routes.	
	Bologna			
	98, 101, 1	02,	107,	111
26	Castel Bolognese		102	
34	Lugo	00	100	
46	Bagnacavallo			
53	Ravenna	12	97	

Bologna is described in Rte. 95, and the Rly. S.E.E. as far as

26 m. Castel Bologue Rte. 102. Here our line and crosses the plain of here richly cultivated, to

34 m. Lugo Junet. Is town was raised to munic Julius II., and confirmed leges by Pins VII. It is the plain, nearly midway Santerno and Senio, on site of Lucus Dianx, who in the neighbourhood. Ist-19th) is said to date to of Marcus Æmilius, a Ravenna.

[Rly. N.W. to Lavezzi

[Cotignola, 3 m. S.E. of the Senio, was the Attendolo Sforza (1369) that illustrious house wh important a part in th Italy. It was here that pickaxe into the branch in order that it migh falling or remaining fi he should continue a ground, or join a compa tieri. The painters F Bernardino Marchesi, ca ganelli, were born younger brother, Girola is usually known as Cotis neighbourhood is the ru Cunio, one of the strong magna in the middle age

Fusignano, 4 m. N., of the Senio, was the Vincenzo Monti (1754), of Angelo Corelli (1653) composer.

The Rly. now crosses

38 m. Bagnacavallo Roman Tiberiacum, nam of Tiberius. Several Retions, and other antique time of the Empire, he covered here. The powalled, and was formed its strong castle. It dedicated to St. Mich.

the game of pallone. This is the thplace of the painter Bart. Ramen-(1484-1542), usually called after native town.

The Rly. crosses the Lamone, and seeds across the plain to

53 m. Ravenna (Rte. 97).

ROUTE 100.

LUGO TO LAVEZZOLA.

Miles.	Stations.		Routes.	
	Lugo		99	
6	Massalombarda		98	
10	Conselice			
15	Lavezzola		97	

A short but useful loop line, on the sortest route between Faenza and trans. It runs N.W. as far as translembarda Junct., where it turns a should be should

ROUTE 101.

MLAN TO BOLOGNA, BY PIACENZA, PARMA, REGGIO, AND MODENA.

•	Miles	Stations. Routes.
		2, 18, 32, 51, 53, 54
	4	Rogoredo
	11	Melegnano
	15	Tavazzano
	21	Lodi
	33	Casalpusterlengo . 57
Ľ	36	Codogno 57
Γ	43	
	49	Pontenure
	63	Cadeo
	EG.	Pierenmolo d'Ando

Alsano

Miles. Stations. Routes. 65 Borgo S. Donnino 69 Castelguelfo Ponte Taro 71 79 Parma . 57, 104, 124 S. Ilario d' Enza Reggio d' Emilia . 105 8 Scandiano 10 Ventoso Modena . 111 103, 106 16 Vignola 118 Castelfranco 122 Samoggia

123 Samoggia 127 Lavino 135 Bologna 95, 98, 102, 107, 111

Milan is described in Rte. 51.

This line runs S.E. through a country in some parts exceedingly marshy, intersected with numerous canals and streams. The maize (Gran Turco), though beautiful in flower and in ear, is, when ripe, arid in appearance, and ungraceful. (Steam Tramway also as far as Lodi.)

The rice-plantations are remarkably unhealthy; sickly labourers superintend the distribution of the water, clad like miners, in coarse clothing. When crossing a canal they are frequently obliged to plunge into the water, out of which they come wet and covered with mud, carrying with them germs of fever. They are not the only victims, for the harvest labourers seldom gather in the crop without being seized with rigors, the air being polluted by the stagnant waters.

4 m. Rogoredo Junct. Here the Rly. to Pavia (Rt. 54) turns off to the rt.

[A short distance to the rt., on the Vetabbia, is the very ancient Church of San Giorgio di Nosedo, annexed to a former residence of the Abp. of Milan. It was founded in 571, by Alboin, King of the Lombards, and has the remains of a curious fresco.

About 1 m. lower down the river stands the *Church of Chiaravalle (1221), the first Cistercian monastery established in Italy (suppressed in

1797). The Order was founded by St. Bernard, Abbot of Clairvaux in France. In 1134 he crossed the Alps to attend a council at Pisa, and, on his way back, paid a visit to Milan. His presence excited the most enthusiastic feelings; and within a year after his departure this monastery was built. It is in the Lombard style, and has a very remarkable central tower. The body of the fabric is left perfectly plain, and serves only as a base for the leading features of the design. The tower alone is enriched. Octagonal, in three stories, decreasing upwards, and pierced with oblong circular arches, it is surmounted by a circular brick spire. The octagonal portions are enriched with Lombard galleries, which give an appearance of lightness, and attract the eye to that part of the building on which it is intended to rest. The spacious Church is damp, deserted, and defaced by whitewash, but interesting from its connection with the history of Becket. The double row of 15th-cent, stalls is exceedingly beautiful; but their reliefs, representing events in the life of St. Bernard, were much injured in 1848, when the Church was used as barracks. At the top of the great staircase to the rt. of the choir is a fresco by B. Luini.

This monastery was the favourite retirement of Ottone Visconti, the celebrated Abp. of Milan, who died in it. His tomb is still shown; beneath the inscription are shields of arms, amongst which are the fleurs-de-lys of

France.

Behind the choir are several monuments of the powerful family of the Torriani, who selected it for their last resting-place. Here lies Pagano della Torre (1241), the most distinguished of his race, and near him several of his descendants. This family was at the head of the popular party, and for two or three generations governed Milan, keeping the nobles in subjection.

The country round was reclaimed by the labours of the Cistercians, who were in agriculture almost what the Benedictines were in literature. They

invented the system of artificial meadows, called prati di Marcita, to which Lombardy owes so much of its prosperity.]

11 m. Melegnano (4000), on the Lambro. Steam Tramway S.E. to Sant' Angelo.

Here, on the 14th Sept., 1515, Francis I, won, in the first year of his reign, the victory by which he acquired a transient and delusive glory. Having invaded the Milanese territory for the purpose of asserting his chimerical rights, he was attacked at Melegnano by the Swiss, to whom the defence of the Milanese territory had been entrusted. The battle was continued with great obstinacy during three entire days, and the Swiss were at length compelled to retreat, in good order, but leaving 16,000 dead upon the field.

Melegnano was also the scene of a hard-fought battle on the 7th June, 1859, between the French and Austrians, in which both sides suffered severely; the French commanded by Marsbal Baraguay d'Hilliers, the Austrians by Benedek, forming the rear-guard of the army retreating after the disaster of Magenta.

Beyond Tavazzano we cross the Muzza, one of the many canals of irrigation with which this district abounds. The carriage road, on the approach to Lodi, is raised upon a causeway above the plain. A fine avenue of plane-trees borders it on either side.

21 m. LODI (19,000).

The original settlement of the citizens, Lodi Vecchio, is about 5 m. E. It was founded by the Boii, and having been colonised by Cneius Pompeius Strabo, father of Pompey the Great, the citizens called it Laus Pompeia. Cicero calls it simply Laus. The conversion of Laus into Lodi shows how, by the employment of the oblique cases, the Latin language was corrupted into the modern dialect.

The men of Lodi were the constant rivals of the Milanese, who, in 1111 entirely destroyed the city. "The a socity between Milan and Lodi was of ery old standing. It originated, acording to Arnulf, in the resistance made by the inhabitants of the latter city to an attempt made by Abp. Eribert to force a bishop of his own nomination upon them. The bloodshed, plunder, and conflagrations which had ensued would, he says, fill a volume, if they were related at length."—Hallam.

After the destruction of Milan, the Lodigiani, who had fled to Pizzighetone, came (1158) before Barbarossa, as suppliants, weeping and bearing crosses, and requesting a home; and accordingly be gave them a village then called Monteguizone, granting them investiture by the delivery of a banner. The spot is said to have been fixed upon by Frederick himself; it was defended by the river Adda, and lies in a tract of exuberant fertility: thus arose the modern city.

The inhabitants removed from the meient city the relics of their patron sint, Bassianus, which they deposited in the

Duomo, a Lombard building, of which the interior has been modernised. The porch is supported by griffins; perhaps not only the design, but even a part of the materials, may have been brought from old Lodi. This is certainly the case with respect to a relief of the Last Supper, a remarkable monument of early Christian art, anterior to the settlement of the Lombards. The eyes are of enamel. Some paintings in tempera on the walls near the high altar are by Guglielmo and Alberto da Lodi.

The Church of the Incoronata, by Giov. Battugio, a pupil of Bramante, begun in 1476, is a beautiful specimen of the Renaissance. It is an octagon, and contains exquisite decorations, on eiling and walls, and carved Canbria. Here are some good paintings of Calisto Piuzza, usually called Calisto da Lodi, born here early in the 16th cent. He was an imitator of Titian and "a very unoriginal artist," Cic. The subjects are the Passion, the Life of St. John the Baptist, and that of the Virgin: the heads have great beauty. The Church of S. Francesco, a good

Gothic edifice (14th cent.), has some old frescoes, and rich decorations.

The Piazza, surrounded by arches, is fine of its kind.

The terrible passage of the Bridge of Lodi, and the heroic conduct of the young Bonaparte at the head of his grenadiers, May 10th, 1796, need no commemoration. The bridge was on the eastern side of the city, over the Adda, and has been rebuilt.

Steam Tramway S.W.W. to Pavia, N. to Treviglio, passing (8 m.) Castel Pandino, a magnificent pile, once the stronghold of the Visconti, built in the same style and time as that of Pavia. Steam Tramway also N.F. E. to Crema and Breecia.

The Lodi district is the chief country for the production of the cheese usually called Parmesan. In the country it is called Formaggio di Grana. The territory in which the cheese is produced is 20 m. wide from Pavia to Milan and Lodi, and double that in length from Abbiategrasso, near the Ticino, to Codogno, near the confluence of the Adda and Po. cows set apart for this production are about 80,000. It is seldom found profitable to rear them in the country; they come from the cantons of central Switzerland. They are brought at the age of 3 to 4 years, between Oct. and March, and give milk abundantly for about seven years. More than 12,000 are imported every year. After 7 years they are worn out and sold. The cheese produced from a cow is, on an average, 340 lbs. in a year. It is sold twice a year, in May and Sept. The average price is from 92 to 100 fr. for 171 lbs. The total production of the year is about 12,500 tons. After two or three years' seasoning in the warehouses of the merchants, which are principally at Codogno, province of Lodi, and Corsico, province of Milan, the weight of the cheese is diminished 5 per cent. The whole of the better kind is sent out of the country. The quantity exported to Great Britain is comparatively small.

Three kinds of pasture are used for the cows; viz. the marcito (flooded

meadow - land); irrigatorio stabile (irrigated grounds); erbatico (rotative meadow grounds). The marcito (rotten) is formed by dividing the land into many small parallelograms, sensibly inclined to one side. The water which fills the little canals amongst them overflows these spots slowly, and by the inclination of the ground falls into the opposite canal. From this it is diffused over other parts, so that the whole meadow country is continually flooded, from which there is maintained a rapid and continual vegetation in the heats of summer and the frosts of winter: at the same time no marshy weeds prevail. The grass is cut 5 times a year, and in some parts below Milan, in the meadows even 9 times. The erbatico, or rotation meadow, alternates with the cultivation of rice. grain, flax, Indian corn, and oats.

33 m. Casalpusterlengo Junct., a good-sized town. (Rly. W. to Pavia.)

36 m. Codogno Junet. (10,000), a great cheese mart. [Rly. E. to Cremona.] The line turns S. and crosses the Po by a bridge resting on an island in the centre of the stream, a short distance before reaching

43 m. Piacenza Junct. (B. 6, 7).

REFERENCES TO PLAN.

1 Duomo. 2 E 4 S. Agostino. 3 D 4 S. Antonino.

4 S. Francesco. 3 S. Giovanni di Canale. D 6 C 1 S. Madonna di Campagna.

7 C 7 S. Savino. 8 C 2 S. Sepolero.

3 S. Sisto. 9 AC 10 S. Pietro and Biblioteca.

11 C 4 S. Michele. 12 B 4 Pal. Farnese.

13 C 14 C 4 Pal. del Governo.

Pal. del Comune. 15 D 4 Teatro Comunitativo.

16 C 4 Teatro Filedrammatico. 17 D 5 Botanical Gardens.

Post Office.

HOTELS.

B 4 Croce Bianca. b C 4 Italia. c B 4 S. Marco.

PIACENZA la Fedele (35,000), founded by the Boian Gauls, received from the Romans the name of Plan centia, on account of its pleasing situation. It was one of the places which revived the soonest after the invasions of the northern barbarians, and obtained an early share of the commerce which in the middle ages enriched the Italian towns. In the 10th cent, the fair of Placentia was one of the principal marts of the peninsula.

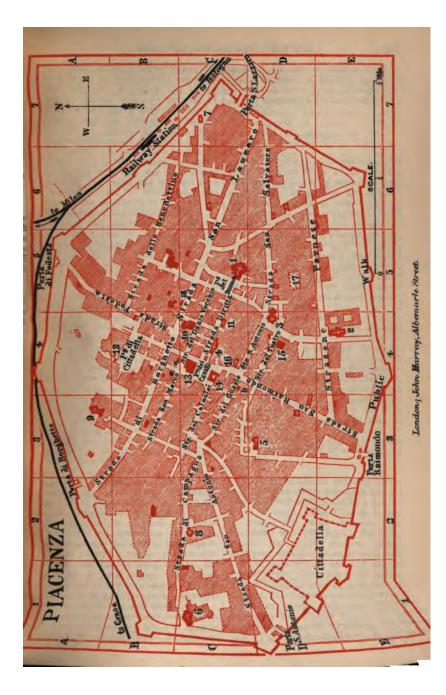
The most busy part is in the neighbourhood of the picturesque Piazza de' Cavalli (C. 4), so called from the bronze equestrian statues of the Dukes Alessandro and Ranuccio Farnes which stand in front of the Palazzo del Comune.

They were designed by Francisco Mocchi, a scholar of Giovanni Bologna, and east in one jet by Marcello, a Roman artist. They were decreed by the city on the occasion of the public entrance of Margherita Aldobrandini, the wife of Ranuccio, and cost 90001. The statue of Ranuccio was erected in 1620; that of Alessandro in 1624. Ranuccio is in an attitule of command. Alessandro is reiningin his steed. The rider has pulled up the horse; but the speed with which they have been proceeding is seen by the flutter of his drapery and the housing and mane all carried out by the wind.

Of the two members of the Farnese family whose elevation so deeply tarnishes the Papal tiara, Alessandro, who succeeded to his father Ottavio in 1562, is the "Prince of Parma, whose name was so familiar in England in the reign of Elizabeth.

He was bold and enterprising. Governor of the Low Countries, he served Spain wisely and prudently; and, as a general, was less sanguinary than the other captains of his times He died in 1592 at Arras, in conse quence of the wounds which he h received at the siege of Rouen,

services having been transferred France for the purpose of assi



the party of the League. The very low reliefs on the pedestal represent the attempt to burn the flying bridge thrown over the Scheldt by Farnese during the siege of Antwerp | in 1867. (1585), and the interview with the envoys of Queen Elizabeth, near Ypres, to negotiate the peace (1591). Alessandro was succeeded by his son Ranuccio. Gloomy, suspicious, covetons, and merciless, one of the first acts of his reign was to burn nine women accused of witcheraft. Ranuccio was constantly in dread of the vengeance of the nobility, whom he insulted and oppressed. A supposed conspiracy enabled him, in 1612, to wreak his vengeance upon them. On the 19th May the scaffold was raised before the windows of his palace; and Barbara San Vitale, Countess of Colorno, one of the most beautiful women of her day, was brought forth, shown to the people, and beheaded; she was followed by Pio Torelli-his head fell also; San Vitale, Marquis of Sala, succeeded, and four others of the principal families. The execution lasted 4 hours, the duke looking on with savage delight. He wished to extirpate these families; and to this end inflicted horrible treatment upon the children of San Vitale. The son and nephew of Torelli escaped; and the latter, taking refuge in Poland, and having married the heiress of the Poniatowski family, became the ancestor of the last king of that unhappy country.

The *Palazzo del Comune was erected by the merchants of Piacenza in 1281. The lower part is of red and white marble, in the Pointed style; the upper half is of brick with round windows and terra-cotta ornaments, daborate and delicate in the details. Move these is a marble cornice with forked battlements along the top, and a tower at each angle. Mr. Street speaks of it as a building of unusual and striking design—a capital example of the use of brick and marble.

The building opposite is the modern Palazzo del Governo. On the S. side N. Italy.

matico. On the E. side, in front o San Francesco, a marble Statue of G. D. Romagnosi, a distinguished jurist, was erected by the municipality

CHURCHES.

The *DUOMO (C. 5), consecrated by Pope Innocent II. in 1133, is in the ancient Lombard style with 16th cent. additions. The porches are curious; the central one dates from 1564. In the archivolt are sculptured small reliefs of the signs of the zodiac, the sun and moon, stars, planets, comets, and winds. The two lateral ones. of an earlier period, are ornamented with rude reliefs of the Annunciation. Visitation, Nativity, and Adoration of the Magi. The pillars that support these arches rest upon quaint crouching human figures, with a kind of saddle beneath the columns; and the whole exterior is full of curious details. A window in the apse is remarkable, the moulding of the archivolt standing out from the wall, with which it is connected by four grotesque heads. The Campanile (300 ft.), erected in 1333, consists of a square brick tower with an open belfry on the summit; to a window in it is affixed an iron cage, like that at Mantua, placed there in 1495 by Lodovico il Moro, to expose to public view persons guilty of sacrilege and treason.

The interior has an imposing Nave. long spacious aisled transepts, and an elevated choir approached by a double flight of steps. The Church is 360 ft. long, 210 wide between the transepts, and 125 high. Its wide arches rise from massive round columns: over the crown of each arch a statuette is let into the wall, and on several of the pillars are small tablets with reliefs representing workmen of various descriptions—a wheelwright, carpenter, smith, and many othersdenoting the Crafts who contributed to the expense of erecting the buildof the square is the Teatro Filodram- ing. The *Choir-stalls are richly carved

with traceries in relief, by Gian Giacomo, a Genoese (1417). At the intersection of the nave and transept rises the octagonal cupola, surrounded both without and within by a gallery of Lombard arches. Six of the eight sides are painted in fresco by *Guercino; the E. and N.E. compartments are by Morazzone. A nearer view of them may be obtained from the colonnade which runs round the top of the drum, but the ledge is rather narrow, and has no rail. The subjects are-Prophets, Sibyls, choirs of angels, and Biblical scenes. These frescoes have been injured in a peculiar manner: birds getting into the dome have flown against them and scratched them. "The Guercino frescoes are very remarkable for their great power in colour and skill in execution of fresco on a large scale, and have less of the heaviness usually pervading the works of this master. At the great distance from which they must be seen, they are quite satisfactory, and fine specimens of interior decorations."-C. W. C. Lower down, on each side of the windows, are figures of Charity, Truth, Chastity, and Humility, by Franceschini. In the choir are frescoes by *Lodovico Caracci, full of academic power and skill, showing great knowledge of the human form and much grandeur of contour; the colours are distemperlike, but in as perfect preservation as if but just done. Assumption, in the choir, as well as the Sibyls and Saints, on either side, are by C. Procaccini. The *Virgin surrounded by Angels, on the vault of the apse, is a magnificent work of L. Caracci. On the vault over the high altar, the Coronation of the Virgin is by C. Procaccini; the choirs of angels, and the Fathers of the Church in Hades, by L. Caracci. The Nativity of the Virgin and the Salutation, over the arch of the organ gallery, are by the same painter. The Visitation and the Descent of the Holy Spirit, over the arches on the opposite side of the choir, are by C. Procaccini.

In the chapel on the l. of the choir, St. Martin dividing his Garment with the Beggar, by L. Caracci. In the | Close by to the E. is San Vince

2nd chapel on the rt. is a strange painting, attributed to Andrea and Elisabetta Sirani, representing the 10,000 crucified Martyrs, who, according to the legend, consisted of an army of 9000 Roman soldiers miraculously converted to Christianity, and 1000 more troops sent against them, who followed their example, -an execution said to have occurred by the advice of Sapor, in the reign of Hadrian. Near the altar of Santa Lucia is a curious painting of the 16th cent., representing the Madonna and Child, by Bartolino da Piacenza. The Ancona over the great door was painted in 1497 by B. Gropallo (Statuettes by Antonio Burlenghi), at the expense of a member of the Landi family. In the Sacristy is a good relief of the Assumption (17th cent.).

The Crypt is a complete Church of itself, with transepts and choir, supported by 100 columns with varied capitals.

Sant' Agostino, by Vignola, has an imposing front. The nave is supported by 34 Doric columns of granite.

Sant' Antonino (D. 4), the original Cathedral, founded A.D. 324, upon the spot where St. Barnabas preached to the people, was rebuilt in 1562. The N. porch, or Paradiso, is a bold arch of brick, with a pretty rose-window and pinnacles above (1350). The marble doorway, with men and monsters and some delicate carving, should be noticed. The sanctuary and choir were painted by Camillo Gavassetti of Modena, who died in 1628, at an entit age. The subjects are principally from the Apocalypse, and the drawing exaggerated. In the Sacristy is a 14thcent, painting upon wood representing incidents from the life of the patron saint. The choir stalls are good, and there is an old central tower. There are two mediaval sarcophagi outside the W. door.

with two large paintings in the S. transept of David and Isaiah, by Camillo Boccaccino (1530), in a grand and broad style.

Ban Francesco (4, C. 4) was built in 1278. The exterior is partly Lombard, the interior in the Pointed style. The painting in the large chapel on the rt., and the fresco in the cupola above it, are by Malosso of Cremona (1607).

sen Giovanni (D. 3) was founded by the Knights Templars. In the cloisters are some curious fragments of paintings of very early date. At the 2nd altar rt. is St. Hyacinth, by Malosso, with the Virgin and Child, attended by pretty boy-angels. There is a fine tomb of Orazio Scotti, Count of Montalbo, by Algardi, in a chapel 1. of the choir.

*8. M. di Campagna (C. 1) was erected from the designs of Bramante, originally in the form of a Greek cross, but altered towards the end of the last cent. by lengthening the choir, to the destruction of several frescoes by Campi. "The cupola and chapel, painted in fresco by Pordenone, show to what extent colour may be carried in fresco. The orange and blue, azure and gold, purple and red, are as rich as in the Venetian pictures, and similar in treatment; the design not more severe, and with the same fierce dash in execution."-C. W. C. On the l. of the W. door is a specimen fresco of St. Augustine, complete and careful in finish, and very beautiful in colour, but awkward in the drawing. In the 1st chapel 1. is an *Adoration of the Magi, by Pordenone. In the lunette, the Natwity; on the wall, the Birth of the Vigin; above it the Flight into St Roch at the next altar, with four smaller subjects above from the life of St. Francis, are by Camillo Procaccini. Beyond this is the Chapel of St. Catharine, entirely painted by Porlenone: the altar-piece, in oil, repreints the Marriage of St. Catharine; | frescoes.

St. Paul on the rt., is a portrait of the artist, and the Virgin of his wife. On the side-wall is a magnificent freeso of St. Catharine disputing with the doctors, into which the painter has also introduced his portrait in the doctor sitting on the ground with an open book before him. These fine works were executed in 1546 for Countess Scotti Fontana.

The CUPOLA, likewise by Pordenone. is painted with Scripture subjects. Immediately under the circular opening of the lantern, upon which is painted the Almighty, and on the bands which divide the panels, are children playing with animals among festoons of flowers. Below the dome. on the frieze of the entablature, are subjects from heathen mythology-1. Neptune and Amphitrite with seamonsters: 2. Rape of Europa; 3. Silenus drunk, borne by Fauns and Satyrs; 4. Bacchus with Fauns and Satyrs: 5. Hercules strangling the Serpents, and other figures expressive of his Labours; 6. Jupiter hurling lightning at the Giants; 7. Diana hunting, with Nymphs and Satyrs; 8. Venus and Adonis, with Cupids, Nymphs, and Satyrs. On the piers which alternate with pillars in supporting the entablature, are figures called Apostles, probably by Bernardino Gatti, who painted the drum below these piers with subjects from the life of the Virgin. The penthe life of the Virgin. The pendentives are by Pordenone. These frescoes may be well seen from the wide gallery which runs round the drum, behind the pillars and piers. In a series of Scripture histories, forming a kind of frieze over the arches of nave and choir are,—Tobias and Raphael, by Daniele Crespi; Ruth and the Reapers, by Tiurini; and the Apparition of the Angel to Lot and his Wife, by Guercino. In the Choir, behind the high altar, are some wellcarved Stalls, and a painting of St. Catharine, by Pordenone. On the rt. of the entrance is St. George, painted by Gatti, in competition with Pordenone for the execution of the above San Savino (C. 7) was founded in 903, and rebuilt in the 16th cent. The crypt is probably as old as the 10th cent.: the pavement is tessellated, representing the signs of the zodiac.

San Sepolero (C. 2) is a good specimen of brickwork, by Bramante (1531).

San Sisto (A. 3), entered by a fine Atrium, was rebuilt in the beginning of the 16th cent. Its nave is supported by columns of grey granite, but is spoilt by excess of decoration, in bad taste. Behind the high altar stood Raphael's celebrated Madonna di San Sisto, now at Dresden, which, in 1754, the monks sold to the Elector of Saxony and King of Poland, Frederick Augustus III., for 8000l.; a copy, by Avanzini of Piacenza, is now in its place. Among the paintings which remain are the Slaughter of the Innocents, by Camillo Procaccini; Sta. Barbara, by Palma Giovane; the Martyrdoms of Sta. Martina, by Bassano, and of St. Fabian, by Paolo Farinato-all on the walls of the choir. The immense monument, in the 1, transept, of Margaret of Austria (1586), wife of Ottavio Farnese, was sculptured by Giacinto Fiorentino. The intarsiatura of the stalls, representing architectural views, is much damaged.

The Palazzo Farnese (B. 4) occupies a portion of the site of the citadel erected by Galeazzo Visconti, in 1395, to protect Piacenza on the side of the Po. It was erected in 1558 by Margaret of Austria, from the designs of Vignola, and the remains of its ornaments may be traced on its dilapidated walls. It has long been converted into barracks. From a closed window on the W. side the conspirators who assassinated Pier Luigi Farnese showed his corpse to the people, and afterwards hurled it into the ditch below.

pentagon, begun by Pier Luigi Farnese in 1547, was strengthened by the Austrians, and occupied by a garrison until 1859.

Palazzo dei Tribunali, in the Via delle Benedettine (B. 5, 6). This old brick building has a rich Renaissance doorway, much injured. The ruined Church of S. Eustachio, opposite, has some interesting details of ornamental brickwork.

The Biblioteca Pubblica (10, C. 4), of 120,000 vols., contains a remarkable psalterium of the 9th cent., bound in silver, and an early Dante.

The Istituto Gazzola was founded by a Spanish officer for the maintenance and education of girls, who also receive marriage portions, and as a school of design.

The Ospedale Grande (C 1) covers a considerable space of ground.

The Promenade on the old ramparts offers fine views of the distant Alps and Apennines, and glimpses of the Po, studded with its willowy islands.

[Steam Tramway to Cremona (Rie. 57.)]

EXCURSION TO VELLEIA.—This Pompeii of Northern Italy lies 25 m. S.E. of Piacenza. The rough road passes through the following places:—

San Polo, formerly a fiel of the family of Anguisola, whose castle is

still standing.

San Giorgio, near the Nure torrest with a large ancient castle, and a wild from the designs of Vignola, both belonging to the Scotti—a noble family, said to be descended from a branch of the Scotch Douglases long settled at Piacenza, where one was its Signore in 1290.

Rezzano, near which is also a fendal castle, now dismantled.

Badaquano, where the earning-

The track now leads to the vi

The Castello (D. 1, 2), an irregular

of the Chiero, and passes by a spot about # m. from Velleia, where flames formed by carburetted hydrogen gas issue from the ground; we soon come in sight of Monte Moria and Monte Rovinazzo, anciently a single eminence, but severed by the fall of the masses by which the city was buried. It is conjectured that on the summit was a lake, and that the waters, percolating through a lower stratum of clay, detached the superincumbent rocks and soil, which, as at Goldau, slid down and covered Velleia. The names of both the hills are said to have reference to the catastrophe; Rovinazzo being derived from rovina, and Moria from Morte. No coins have been found of a later period than the reign of the Emperor Probus; and hence it is concluded that the catastrophe took place during, or not long after, his short reign.

Velleia, though it must have been a city of considerable note, is nowhere directly mentioned by any ancient author; but there is an indirect notice of it in Pliny, in relation to the census of the Roman empire taken by Trajan, on which occasion there were found to be at Velleia six persons exceeding 110 years of age, four of 120, and one of 140. The subterranean treasures were first obscurely known in the 17th cent.; and for a long time those who were in possession of the secret worked the mine with much profit: the larger bronzes went to the bell-founders, the coins and ornaments to the goldsmiths of Piacenza; but in 1760, the circumstances having been made known to the Duke of Parma, regular excavations were begun, and in the course of five years many statues, inscriptions, and smaller articles were found, which have been deposited in the museum at An Amphitheatre, Temples, and a Forum, have been discovered; none of the walls are more than 10 ft. in height, the mighty crush having thrown down the upper part. The excavations have not been continued for several years.

The nearest Rly. Stat. to Velleia is Fiorenzuola (see below).

On the l. bank of the Trebbia, 25 m. S.W. of Piacenza (dil. in 6 hrs.), is the desecrated Benedictine Monastery of Bobbio, formerly celebrated for its Library, which supplied some valuable MSS. to the Ambrosian Library at Milan. The Church of S. Colombano contains in its crypt the sarcophagi of the canonized abbots.

The Steam Tramway to Rivergaro and Bettola (Rte. 60) will help the pedestrian.

PIACENZA TO PARMA.

On quitting Piacenza the Rly, runs at a short distance N. of and parallel to the ancient Via Emilia (so called from Emilius Lepidus, who constructed it B.C. 187), which took a wide circuit from Bologna, passing through Modena, Parma, and Piacenza, to Milan. On the l. is

San Lazzaro, so called from an ancient hospital for lepers, upon the site of which is now erected an Ecclesiastical Seminary. The celebrated Cardinal Alberoni, who was born in the neighbouring town of Fiorenzuola, left all his property to this institution in 1752. In the Cardinal's Saloon are S. Francesca Romana, by Taddeo Zucchero; two paintings of Warriors on Horseback, by Borgognone; his own portrait, by Polidoro da Caravaggio. In the Church is the monument of the Cardinal founder, and a good Christ on the Cross, by C. Procaccini. The Library contains 20,000 vols., amongst which is a copy of Alberoni's works, with MS. additions and annotations.

The Nure is crossed on a handsome bridge of five elliptical arches before reaching

49 m. Pontenure, near which were discovered the mosaic pavements now in the museum at Parma. Further on is

Fontana fredda, a seat of the Gothic kings. Theodoric had here a palac

and the spring, answering to its present name, is in ancient chronicles called " Fons Theodorici." He is supposed to have founded the present parish Church of San Salvatore.

53 m. Cadeo, like San Lazzaro, is a memorial of ancient piety; for here, in 1110, one Gisulphus, a citizen of Piacenza, founded a hospital, Casa di Dio, or Ca Deo.

Crossing the Arda torrent we reach

56 m. Fiorenzuola (6700), supposed to occupy the site of the Roman Fidentia, near which Sylla obtained a victory over Carbo. It has some mediæval relics. From one of its towers hang chains, to which, it is said, criminals were bound. The Church of San Fiorenzo has some carved work in the choir worth notice; and the Sacristy contains some relics of ancient art, amongst others a fine specimen of Niello.

[Rough road S.W. to (20 m.) Velleia (see above). It passes through Castel Arquato, a decayed but interesting little town on the Arda. The Palazzo Pubblico is a good Gothic building. Near Castel Arquato is Monte Zago, abounding in fossil shells and marine animal remains, in a high state of preservation. The Cortesi palæontological collection, now in the university of Parma, where it has remained unpacked for more than a quarter of a cent., was principally formed from fossils found in this neighbourhood.

From Fiorenzaola we continue near the line of Roman road through a fertile territory. The country on the 1., extending to the Po, was once called the Stato Pallavicino, from the celebrated family who held the sovereignty of it. It was erected into an imperial Vicariato in the 12th cent., and extended from the Po to the Apennines, embracing the districts between the Chiavenna and Taro rivers. Its chief town, Busseto, was honoured with the title of city by Charles V., and was the place of a conference between that

sovereign and Pope Paul III. The Rocca, a castellated building where this meeting was held, contains a large Gothic court. Near Busseto is the Monastery of Chiaravalle, founded by the Pallavicini in 1136. The other towns were Corte Maggiore, where there is a fine tomb of Rinaldo Pallavicini II. (1481) in the parish Church, removed from the Convent of St. Francis-and Soarza, near the

61 m. Alseno. Fine views of the mountains to the S.W. The higher chain of the Apennines is bordered towards the plain by a lower range of hills covered with vegetation; this is entirely formed of pliocene marls and sands, extremely abundant in fossil shells, whilst the more distant points are composed of eocene beds. The village of Castel Arquato (see above), at the base of Monte Zago, and commanding the entrance to the valler of the Arda, which runs far into the Apennines, forms from hereabouts a picturesque object in the landscape.

The large red-brick villa on the rt. is that of S. Polo, belonging to the Anguisola family. Crossing the

Stirone, we reach

65 m. Borgo San Donnino (11,000), often noticed in the mediæval history of Italy, and contesting with Fiorenzuola the honour of being the ancient Fidentia.

"San Donnino was a soldier in the army of the Emperor Maximian. With many others, he became a Christian; and when Maximian issued an edict ordering all persons to me nounce the Christian faith on pain of death, Donnino fled, but was overtaken, and immediately put to death. Near that spot there was at that time a village called Julia.

"In 362 the Bishop of Parma, admonished by a dream, discovered the body of Donnino, known to be that of the martyr by an inscription found or the spot, and by the sweet odown which issued from the grave. from St. Ambrose to Faustinus that the village of Julia had changed its name into that of San Donnino so early as 387.

"From that time the shrine of St. Donnino became one of the most frequented in Italy, and received oblations which led to the construction of

a temple on a larger scale.

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"The existing *Duomo is a large building, and has undergone various alterations. The oldest part of it is in the Lombard style, but the very curious and rich front belongs to times when the imitation of the Roman reliefs succeeded to the monstrous imagery of the 7th and 8th cents. It cannot be older than the 12th cent., although the barbarous character of the sculpture might seem to indicate a remoter antiquity. The projecting portals, the pediment over the doors, the pillars resting on animals, are all features of the latter part of the 11th and the 12th cent."-G. Knight.

In the lateral Porch of Taurus, the heads of bulls are introduced; in the Porch of Aries, the pillars rest upon kneeling rams, and the ram's head is introduced in the capitals, while the sun-represented by a human head surrounded with raysappears in the archivolt. Some sculptures of the porches are taken from Scripture history, others from Pagan. Hercules is wrestling with the lion.

A square tablet containing the relief of a woman in a chariot drawn by dragons, holding a torch in either hand, is the same design which at St. Mark's, Venice, is called Ceres or Proserpine. Among the sculptures on the walls of the apse are the Hunt of the Soul by the Demons, under the emblems of the stag and the hounds: and the "Petra Solis," exhibiting the sun, followed by an inscription in uncial letters. The interior of the cathedral, which is scarcely altered, is as interesting as the outside. crypt is worth visiting.

[6 m. E. lies Rocca di Fontenellato,

a village near the Rio Grande torrent. In the Villa San Vitale is a room painted in fresco by Parmegianino, on the plan of Correggio's more celebrated Camera di San Paolo at Parma. It is supposed that the artist took refuge here when persecuted by the confraternity of La Steccata, and painted the room out of gratitude to his protectors. The subject is the fable of Action, represented in 13 lunettes, above which are children on the roof of the grotto. In one of the lunettes is the portrait of a beautiful Countess of San Vitale; in another are children embracing each other. One of the hunters in the 2nd lunette is the painter's portrait. Diana throwing water in the face of Acteon is very graceful. The room is badly lighted, but the frescoes are in excellent preservation.]

6 m. S.W. of Borgo (Tramway) are the mineral baths of Salsomaggiore. Part of the treatment consists in inhaling the vapour from the springs, and the waters have a considerable reputation for the cure of scrofulous and kindred diseases.

69 m. Castelguelfo, with an ancient castle. One portion is in ruins, others are partly modernized; but the bold projecting machicolations still remain, as well as the original outline, testifying to its feudal grandeur. The walls are now covered with ivy. It was called Torre d'Orlando, not from the Paladin, but from Orlando Pallavieini, who held it for the Ghibelline party; but being besieged and taken (1407) by Ottone Terzi, the lord of Parma, and a great leader of the opposite faction, he changed its name to Castelguelfo, in honour of his victory.

From this spot, and during the remainder of the journey, the views of the Apennines, ranging along the southern horizon, are very fine.

Soon afterwards we reach the banks of the Taro, in the winter season a rapid torrent rushing to the Po; in summer there is a wide waste of stony bed. This river was the boundary between the Gaulish and the Ligaria

tribes. During the whole winter season the passage was attended with much difficulty and peril. Such dangers so often occurred during the middle ages, that bridge-building was undertaken as a work of Christian charity; and the first bridge over the Taro was erected about 1170, by the exertions of a poor hermit of Nonantola, who, stationing himself by the side of the Via Emilia, begged until he had collected sufficient money to build it. But, after sustaining re-peated damage from the violence of the river, the hermit's bridge was finally carried away in 1345, and ill replaced by a dangerous and inconvenient ferry, until the present magnificent *bridge of 20 arches, 640 yds. long, was completed in 1821, by Cocconelli and Ferrari, at a cost of 86,460l. Colossal statues representing the Parma, Taro, Enza, and Stirone, resting upon their urns, adorn the abutments at each end.

The river Parma is crossed on a new bridge, which contrasts favourably with the three older ones seen from it on the rt., and the line, after running along the Ducal gardens, soon brings

us to

79 m. PARMA Junet. (45,000).

REFERENCES TO PLAN.

S. Giovanni Evangelista. 3 C Madonna della Steccata. 4 C 5 S. Alessandro. 5 B 6 S. Lodovico. C S. Bartolommeo. 7 C S. Antonio. 8 C 8 S. Sepolero. 8 S. Michele. 9 D 10 D 7 S. Cristina. C 11 S. Annunziata. 12 E 3 S. Francesco del Prato. 13 Battisterio. Picture Gallery and Museum. 14 15 B Pal. Ducale. 16 5 Biblioteca. 18 D University. 19 C 5 Teatro Nuovo. Teatro Farnese. 20 B 5 21 BC 5 Post Office.

6 Botanic Garden. HOTELS.

b C 6 Italia. C 5 Croce Bianca.

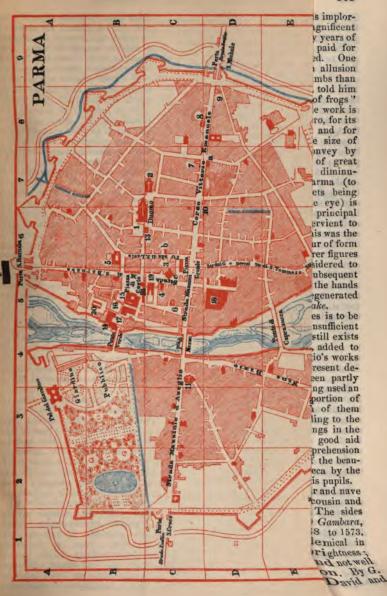
Situated in the territory of the Boian Gauls, Parma was reduced to a Roman colony as early as B.C. 187; destroyed during the wars of the Triumvirate, it was rebuilt by Julius Cæsar and Augustus; but so complete has been the subversion of the ancient colony of Lepidus, that a few inscriptions, mutilated sculptures, and objects of jewellery, are all that remain of Roman times. In the middle ages, like most of the large towns in Italy, it was successively governed as a republic and by some of its great families, the most remarkable of the latter being the Terzi, the De' Rossi, the Pallavicini, and the San Vitali. Julius II. obtained it from the Dukes of Milan in 1531; it remained a possession of the Popes until 1545, when Paul III. made it over, as well as Piacenza, to his natural son, Pier Luigi Farnese, with the title of duke. In 1815, the Vienna Congress assigned the Duchy to Marie Louise, Ex-Empress of France, and in 1859 the widow of Charles III, was obliged to give it over to the King of Italy. The town is said to have been called Parma from its similarity to the form of a shield. But the torrent Panns, which runs through the city, crossed by three bridges, besides the Rly, bridge, most probably gave its name to the buildings which arose upon its banks. When the city was under the authority of the Popes, it was represented by a female figure sitting on a pile of shields, and holding a figure of Victory, with the inscription Parma aurea. Parma suffered from an earthquake in 1832.

Principal objects of interest, in

topographical order:-

*Baptistery; *Cathedral; *San Giovanni Evangelista; Teatro Farnese; Library; *Museum of Antiqui-tics; Picture Gallery; *Camera di San Paolo; S. Alessandro; *L Steccata; Piazza Grande; University; Giardino Ducale; Stradone Boulevards.

The *Cathedral was consecrated by Pope Pascal II., A.D. 1106; many portions are much later. The ex-terior of the W. front is almost unaltered. From the centre rises an octagon tower and dome. The prin-cipal front is in the Lominad style, and has on each side colossal lines of



red Verona marble, sculptured by G. Bono da Bisone, in 1281, the one grasping a serpent, the other a bull. The other sculptures of this portal are by Bianchini (1493), and represent the sun mystically placed in the keystone of the circular arch; the principal occupations of the months on either side; the hunt; the allegory of the pursuit of the soul by the fiend over the lintel. A few Roman inscriptions are built up in the walls.

The nave, excepting some Gothic interpolations and modern additions, is in a fine Lombard style, and the arrangement of the triforium is remarkable. The *frescoes upon the cupola were executed by Correggio, The subbetween 1522 and 1530. ject is the Assumption of the Virgin. The painter has imagined that the octagon, or drum from which the cupola rises, embraces the space on earth in which stood the sepulchre of the Virgin; for this purpose, upon the octagon itself, from which the great vault springs, runs a balustrade, above which rises a candelabrum at each of the angles, with a number of boys engaged in lighting tapers, or burning incense and odoriferous On the balustrade, and in herbs. front of the base of the cupola, stand the Apostles, looking upwards with astonishment, as if dazzled by the great light of the celestial host who transport the Virgin; and above, heaven appears open to receive her. The angel Gabriel descends to meet her, and the different hierarchies of the blessed circle around him. In the arches under the cupola, or on its pendentives, are represented the Four Protectors of the City of Parma-Ss. Hilary, Bernard, John the Baptist, and Thomas—attended by Angels symbolical of the virtues of the Saint, and with the emblems and ornaments of his dignity. St. John, holding a lamb—angels around, darting through the clouds; St. Thomas, also surrounded by angels, some bearing exotic fruits, emblematical of this apostle's labours in India; St. Hilary, looking down upon the city with an expression of kindness and protection:

while St. Bernard, kneeling, is imploring on its behalf. This magnificent work, which occupied so many years of the artist's life, was poorly paid for and inadequately appreciated. of the cathedral wardens, in allusion to the fact that many more limbs than bodies are visible from below, told him that he had made a "hash of frogs" -un guazzetto di rane. The work is remarkable for its chiaroscuro, for its wonderful foreshortenings, and for the extensive range in the size of the figures, intended to convey by this device an impression of great "The perspective diminution in the cupolas at Parma (to say rothing of the objects being represented as if above the eye) is extreme; so that even the principal figures are altogether subservient to the expression of space. This was the chief object; but the grandeur of form and character which the nearer figures exhibit has been justly considered to place these works far above subsequent efforts of the kind, which in the hands of the 'machinists' soon degenerated to mere decoration."-Eastlake.

The decay of these frescoes is to be chiefly attributed to the old insufficient roof over the dome, which still exists under the new leaden one, added to save the wrecks of Correggio's works from destruction. Their present deteriorated state has also been partly attributed to Correggio having used an intonaco containing a proportion of sand. A closer inspection of them may be obtained by ascending to the roof, from four small openings in the A good aid drum of the cupola. towards their study and comprehension will be the examination of the beautiful copies in the Pinacoteca by the late Professor Toschi and his pupils.

The vaultings of the choir and nave are by Girolamo Mazzola, cousin and scholar of Parmegianino. The sides of the nave are by Lattanzio Gambara, who worked here from 1568 to 1573. These frescoes are academical in treatment; they want brightness; the subjects are confused, and not well adapted for mural decoration. By G. Procaccini are King David an

St. Cecilia. On the inner frame of the W. doorway is a head of Correggio, by himself; on the other side a head of Parmegianino, by Gambara. On a pier to the l. is a fresco of the Holy Family, with a donor. In the 4th chapel rt., several paintings of the 15th cent., relative to SS. Fabian and Sebastian, by Jacopo Loschi and Bartolommeo Grossi, have been recovered from whitewash. In the chapel of S. Agata near the door of the S. transept is a good Crucifixion with Saints, by B. Gatti. Opposite is the plain slab tomb of Agostino Caracci, who died at Parma in 1650. The cupola of this transept was painted by Correggio's son, that in the N. transept by Sammachini. The 5th chapel 1. is covered with interesting frescoes of the 15th cent., by Loschi and Grossi, representing scenes in the lives of SS. Andrew, Christopher, Catharine, &c. The seats of the choir are finely carved, and the high altar is rich. The W. window has a fine Nativity, executed by Gondrate in 1574 from the designs of L. Gambara. Above the singing gallery are portraits of Correggio and his family.

The inscription upon Bodoni's tomb is cut in imitation of his printing types. The tomb of Bartolommeo Montini (1507), is by Di Grate.

Petrarch held preferment here. By his will, in which he most truly styled himself inutile Archidiacono, he directed that, if he died at Parma, he should be interred in this cathedral. In 1713 a cenotaph was erected in the chapel at the extremity of the rt. aisle to his memory by Cicognari, one of the canons.

The Crypt is large, well lighted, and supported by 28 marble columns with varied capitals. In a chapel on the rt. is the Shrine of San Bernardino degli Uberti, Bishop of Parma (1133). The saint is represented between angels supporting his mitre and pastoral staff. The reliefs were designed by Girolamo Mazzola. The tomb of Bartolommeo Prato (1539) has

weeping figures full of expression; the drapery is of good execution; the background is a mosaic of gold, rare in a work of such modern date. Further on the rt. is a large chapel with some early frescoes of the Madonna seated on a rich Gothic throne, fine and broad in character, with three saints and the donor, a bishop. The heads of saints round the base of the vault are good specimens of the 15th cent.

The square Lombard CAMPANILE is divided into stories by three cornices, with an open belfry on the summit.

The adjacent *Battisterio, one of the finest in Italy, is an irregular octagon of red and grey Verona marble, unusually lofty in proportion to its diameter. It was commenced after the designs of Benedetto Antelami, in 1196. The powerful and ferocious Ezzelino da Romano, who, in the middle of the 13th cent., governed the north of Italy in the name of the Emperor, forbade access to the quarries of the Veronese territory, from which the marble for the Battisterio was obtained. In consequence of this and other interruptions it was not finished until 1821, which will account for the variations in style.

It is encircled with four tiers of small columns on the outside, forming as many open galleries, which, with more observance of ancient rules than is usually found in the Lombard style, support continued architraves, the whole surmounted by a drum with pilasters. There are three elegant portals, covered with sculptures; round the base of the tower is a band of sculptures in high relief of dog, bears, lions, centaurs, sphinxes, and griffins. The interior has 16 sides. from which spring converging ribs that form a pointed dome. vault is lighted by 24 windows, the intervals covered with paintings supposed to have been executed soon after its completion or early in the 13th cent., whilst those of the niches below are of a later date, as they bear ? tolino da Piacenza, who lived towards the middle and end of the 14th. These paintings, arranged in rows or compartments, represent the Apostles, and the symbols of the Evangelists: in the second row the Saviour in the act of benediction; the Virgin in a blue mantle, with the prophets; seenes in the history of St. John the Baptist; various saints and prophets: in the niches prophets and saints: and in the lower row histories of St. John the Baptist, with the Baptism, and subjects from the life of Christ. Many display a vivid colouring and a vehemence of action often carried to exaggeration. Among them is the Volto Santo of Lucca. In the centre of the floor stands a very large octagonal Font, cut out from one block of vellowish-red marble. by Johannes Pallassonus (1298). In a corner is a smaller font, covered with Runic foliage and strange animals; it stands on a lion setting his paws upon a ram. All the children born in Parma are still brought here for baptism. The stalls of inlaid wood-work were made by Bernardino Canoccio in 1493. The Baptistery is a Collegiate Church, having a chapter of six canons and a provost, besides inferior officers; its registers go back to 1459.

The Church of *San Giovanni Evangolista (2, C. 7) was attached to a large Benedictine monastery which dates from the 10th cent. The indates from the 10th cent. terior was designed by Zaccagni, a native architect, and begun in 1510; the exterior is later (1607), by Simone Mosca of Orvieto: the design is good and striking. The long nave and aisles are supported by fluted pilasters with Ionic capitals. The frescoes on the cupola by Correggio, now damaged and obscured by damp and smoke, represent a vision of St. John. As the last surviving apostle, he beholds, in a moment of ecstasy, his companions in heaven, who form a circle around their Divine Master, resplendent in glory. He kneels upon a rock, his arms leaning on a book, which is supported by a number of boy-angels, of whom the very clouds

are full. Each of the pendentives has on it an Evangelist, with a Doctor of the Church: St. John with St. Augustine; St. Matthew with St. Jerome; St. Mark with St. Gregory; St. Luke with St. Ambrose; all seated in various attitudes upon clouds, and supported by graceful children. This is a much smaller work than the Duomo, and was painted between 1520 and 1524, when Correggio was only 26 years of age. The figures in the pendentives are much injured by the peeling off of the plaster. The heads and expression of the saints in the group below are more complete and appropriate than in those of the Duomo. Correggio also painted the vault of the apse in the choir. When the Church was enlarged in 1584 the monks thought that the frescoes could be detached, but they crumbled and broke in the operation. On that occasion was procured the fragment of the Coronation of the Virgin now preserved in the Palace Library. A copy made by Arctusi replaces the original, but a more accurate one by An. Caracci may be seen in the Pinacoteca. By Correggio also is a small fresco of St. John writing his Gospel in a lunette over the sacristy door.

2nd chapel rt., the Nativity, by Giacomo Francia (1519), much restored. 4th chapel, St. James taking the Infant from the Virgin, by Gir. Mazzola. The four statue groups in glazed terra-cotta in the transept were modelled by Begarelli of Modena, from Correggio's designs. The arabesques on their pedestals are by Agresti. The Transfiguration, at the extremity of the choir, is by Parmegianino. Christ bearing His Cross, in the 6th chapel 1., is by Anselmi. 4th chapel, Virgin and Child, with SS. Luke and Catharine, by Parmegianino. 2nd, St. George and two saints on the arch. 1st, frescoes of Sta. Lucia and Sta. Apollonia before the Virgin, by the same. The arabesque paintings on the vault of the nave are by Anselmi.

The detached Campanile, the highest

in Parma, was erected in 1614. It over the high altar. He also painted is square below, and surmounted by an octagonal lantern and belfry. From the gallery there is an extensive view. The monastery, with its three handsome quadrangles, surrounded by cloisters, has been turned into bar-

The *Madonna della Steccata (3, C. 5) was begun about 1521, from the designs of Francesco Zaccagni. A figure of the Virgin painted on the wall of a house first attracted the devotion of the people of Parma; and from a palisade (Steccato) built round it, it acquired the name of the Steccata. The present Church is in the form of a Greek cross, with a semicircular apse at the extremity of each branch. In each angle of the arms of the cross are smaller chapels. In the choir are some celebrated paintings by Parmegianino: over the I. pilaster of the entrance arch, Moses breaking the Tables of the Law; Adam and Eve, the Sibyls, and the Virtues over the organ. They have become so dark that it is difficult to see them. Of the Moses, Sir J. Reynolds says: "We are here at a loss which to admire most-the correctness of drawing or the grandeur of conception. As a confirmation of its great excellence, and of the impression which it leaves on the minds of elegant spectators, I may observe that our great lyric poet [Gray], when he conceived his sublime idea of the indignant Welsh bard, acknowledged that, though many years had intervened, he had warmed his imagination with the remembrance of this noble figure of Parmegianino." The painter was engaged at weekly wages by the Fraternity of the Annunciation, to whom the Church then belonged; but being much addicted to alchemy, to which he gave his time when he should have been at work, they sued him at law, and he ran away, and died soon afterwards (Aug. 24, 1540), of trouble and columns of red Verona marks. Our vexation, in the 37th year of his age.

Upon his death, Anselmi was called in. His principal painting here is a palm of Martyrdom to Sta. Grass Coronation of the Virgin on the vault by Parmegianino.

the large Adoration of the Magi on the apse over the door. The interior of the cupola, by Sojaro or Gatti, represents the Assumption, for which he was paid 1400 golden scudi in 1566, It is an imitation of Correggio. At the back of the altar is a Flight into Egypt, by Fiammingo, and in the chapels rt. and l. are frescoes of the Nativity and Descent of the Holy Ghost, by Girolamo Mazzola. In the chapel on the l. of the entrance-door is a Madonna and Child between SS. John Baptist and Luke, by Fil. Mazzola. In the chapel between the choir and the N. transept are the tombs of Sforzino Sforza, son of Francesco Sforza II. (1523), sleeping in death, his head resting on his helmet, by Agrate, and a bust of Ottavio Farnese (1567), by Brianti. Count Guido da Correggio, a full-length statue, rising above a sarcophagus of vellow marble, by Barbieri (1568). In the S. mansept, in which there is a large painting of St. George by Franceschini, is a memorial to the Duchess Maria Louisa, consisting of a group of the Dead Christ, by Bondoni, a native artist. In the vaults beneath are the sepulchres of the dukes of the house of Bourbon, and of some of their Farnese predecessors. The most interesting is that of Duke Alessandro; on the sarcophagus are his helmet and his long-bladed Spanish rapier. The remains of the other princes are in vaults bricked up in the wall, a marble tablet recording the name of each. A small vault with a grated door contains the heart of the last sovereign, placed in a little box, on a table,

In the Sacristy is some fine 17th cent. wood carving, by Bandi a Monte Chiarugolo. Near the Church is a Statue of F. Mazzola (Parmegianino).

Sant' Alessandro, nearly opposite, erected in 1625 on the site of a 9thcent. Church, is supported by Ionic Following the same street, and passing the theatre, we soon arrive at the Piazza di Corte, near which, in a narrow square on the rt., stands

San Lodovico (5, B. 6), formerly attached to a monastery of Benedictine nuns, containing the monument of Count Neipperg, second husband of Marie Louise, by Bartolini of Florence. Adjacent is the *Camera di San Paolo, painted by Correggio about the year 1519, in the adjoining convent, by order of the Abbess, Giovanna da Piacenza (keys at the Picture Gallery). The vault of this room, which at the springing of the curve is perfectly square, converges in the form of a dome, divided into 16 concave compartments, supported by as many reeds, transforming the whole dome into a bower. There are also 16 openings of an oval form in this trellis-work, behind which are seen the half-concealed figures of charming children. The composition is varied in each of the ovals. They bear symbols or attributes of the goddess, and implements of the chase. Under these medallions are 16 lunettes containing mythological subjects in chiaroscuro:-The Three Fates; Suspension of Juno; Bacchus nursed by Leucothea-Lucina; Ceres; s group of Satyrs; Endymion and Adonis; Minerva; the Graces. A splendid figure of Diana in her car, setting out for the chase, remains over the elegant chimney-piece. The circumstance that Donna Giovanna bore a crescent in her coat of arms may have been the first motive for introducing the figure and sports of Diana into these paintings. An adjoining chamber, very similar in form, is painted by Alessandro Araldi, principally with groups of figures. In the lunettes over each wall are profane and Christian subjects. The roof is covered with arabesques, interspersed with portraits and small medallions; on the chimney are the arms of the abbess (three half-moons), which are frequently introduced into the paintings here by Araldi and Correggio.

At the time when Giovanna lived great irregularities prevailed in the

more opulent nunneries. The abbesses, even when untainted by grosser vices. indulged, without the least restraint. in the gaieties and pleasures of the world. The Vatican was, however, alarmed by the progress of the Reformation; and, under the rigid Adrian VI., the nuns were commanded to observe the vows which they had made; disorders in the conventual establishments were reformed; the doors of San Paolo were closed, and the poor abbess died within a month afterwards. The paintings remained almost forgotten until about the year 1795, when the duke caused them to be examined.

- 8. Sepolero (C. D. 8) has a Madonna and saints, in the 1st chapel rt., by Parmegianino, whose celebrated picture of the Madonna della Scodella was formerly in this Church.
- 8. Uldarico (E. 6), a very ancient conventual foundation on the site of the Roman theatre, has a Nativity over the principal altar, by Gir. Mazzola.

The Palazzo della Pilotta (B. 5) is a somewhat gloomy and rambling pile of great extent. One portion includes a cortile of fine proportions, but unfinished. It was begun by Ranuccio Farnese I., in 1597.

Entering under the gateway of the palace, by which the road passes to the bridge, and ascending the wide staircase, a rich heavy portal is seen in front. This is the entrance to the TEATRO FARNESE, built in 1618, by Aleotti, for Duke Ranuccio, and opened in 1628, upon occasion of the marriage of Duke Odoardo with Princess Margaret of Tuscany. It is said to be the first theatre in which boxes were introduced. The whole is of wood, and has been well restored. (Keys at the Picture Gallery, 50 c.)

The Tipografia del Governo is known to the bibliographical world as having been under the direction of the celebrated Bodoni. Among his collections may be seen various fine

specimens of typography, and different |

methods of printing music.

To the l. of the Theatre are the apartments of the Reale Accademia di Belle Arti, founded in 1572. It includes a highly interesting Collection of Antiquities, a Picture-Gallery, and a Library.

Visitors cross the court, ascend the stairs to the l., and reach first the

*Museo di Antichità (9 to 4, 1 fr.;

Sun. 10 to 2, free).

Room I. Coins, numbering 30,000 specimens .- Room II. Bronzes, many from Velleia, the most important being the great *Tabula Alimentaria of Trajan, or the decree for the distribution of his gifts towards the maintenance of the children of the poor. He gives the sum of 1,144,000 sesterces to be invested in lands, of which the proceeds are to be employed in maintaining 245 males and 45 females, all to be legitimate, together with one spurius and one spuria; every boy was to receive 16 sesterces by month, and every girl 12, but the spurius and the spuria only 10 each. It appears that the whole sum invested produced about 5 per cent. The Tabula is nearly 12 ft. in length by about 5 in height; the writing is in 7 columns. The names and situation of the lands are given, thus rendering it an interesting memorial of local topography.-Another inscription contains fragments of the laws to be observed in Cisalpine Gaul.-A small statue of a Drunken *Hercules, on the marble pedestal of which is engraved a dedicatory inscription to the demi-god by a certain Demetrius. - Three graceful statuettes of Mars, Apollo, and Bacchus. -A small statue of a Victory.-A full-sized gilt bust of Hadrian, and another of a Young Man with glass eyes; and numerous articles of domestic use. - A few Græco-Siculan Vases; and an interesting series of gold ornaments, chains, bracelets, &c., discovered in 1821 in digging the ing a Statuette, said to be that of

foundation of the new theatre; with | Benvenuto Cellini. gold coins from the reign of Nero to that of Gallienus .- Room III .- Comie | Barbara. masks in marble, from the ruins of the Araldi: Annunciation.

Roman theatre, discovered in 1843, near the Church of S. Uldarico, at Parma.-Room IV .- Two busts of Vitellius, from Rome; and a mutilated statue, called Agrippina, from Velleia; four good draped Senatorial statues in marble, two with their heads perfect, from Velleia.-Room V.-Dies and Mediæval Seals .- Room VI .- Cabinets and Wedding Chests, with other carvings .- Room VII .- Etruscan antiquities; vases; funeral urns; ornaments; mirrors in bronze.-Room VIII .- Egyptian antiquities. Hence a staircase descends to a suite of rooms on the ground-floor. In the first are numerous Roman inscriptions; one, dedicated by the Respublica Velleiata to a certain Proconsul Celius Festus, its benefactor, will be found locally interesting. The Signa Tegularia, or inscriptions in relief on bricks, are numerous: one of A.U.C. 685 records the names of the Consuls, Q. Hortensius and Quintus Cœlius. The remaining rooms contain relics of the earliest known inhabitants of the province of Parma; weapons, flint implements, and utensils in clay : mediaval carvings, majolica, and armour.

On the first floor is the *Picture Gallery, open at the same hours. (Adm.

1 fr., Catalogue, 1 fr.)

In the large Oval Hall are colossal statues in green or Ethiopian basalt of Hercules and Bacchus; they are perhaps the largest specimens known of this very hard and rare material, and in a good style of art. They were discovered in the 17th cent., in the gardens of the Palatine at Rome. then the property of the ruling family of Parma, the Farnesi. Hercules bears some resemblance to Hadris and Bacchus to Antinous. The lowing selection of Paintings is in alphabetical order :-

Aldis: St. Sebastian (1400), very curious.

Amidano: Portrait of a man hold-

Anselmi: Holy Family, with 9

Bronzino: Virgin and Children. Brusasorei: Portrait of a young

Oratorian, holding a book.

Canova: Sitting Statue of Marie Louise, in the character of Concord. Caracci: *Copies of Correggio's Coronation of the Virgin at S. Giovanni.

Caracci (Agost.): Virgin and Children, with St. Augustine and two

female Saints.

Caracci (Annibale): His own Por-

Caracei (Lod.): Burial of the Vir-

gin.

Cima da Conegliano: *Virgin and Child, with St. John Bapt., Cosma, Catharine, Apollonia, Paul, and Damian. "Fine tone, harmony of colour, and expression."—K.—Endymion.—
*Virgin and Child, with SS. Michael and Andrew.—"Fine ruins of classic architecture behind, Conegliano in the distance, and a treatment of foreground, with weeds, stones, and brown shadows, which is exquisite. The head of St. Andrew is strikingly vigorous and expressive."—K.—Judgment of Midas.

Correggio: *Descent from the Cross. -Martyrdom of SS. Placidus and Flavia. "A fatal picture, whose worst qualities have found only too great response among the painters of the seventeenth century."-Cic. "Distinguished by its simple arrangement and fine expression."-K .- * Madonna della Scodella (Repose on the Flight), deriving its name from the scodellathe small dish or bowl which the Virgin holds in her hand, the armorial bearings of the Scutellari or Scodellari, for one of whom it was painted. "The dreamy lights in the mysterious wood, the charming heads, and the indescribable beauty of the whole treatment, cause us to forget that the picture is essentially composed for the colour, and is exceedingly indistinct in its motives."—Cic.—*Madonna di S. Girolamo, so called because that Saint is the most remarkable figure in the group. St. Mary Magdalene is opposite to St. Jerome, embracing the eet of the Infant. This fine painting ras ordered by a widow lady, Briseis

Bergonzi. The price was 47 sequins - about 221. Correggio was employed six months in the widow's house painting the picture, and, when it was finished, she was so well satisfied with it that she gave him, besides his board, two cart-loads of faggots, a quantity of wheat, and a pig. The widow bestowed the painting upon the Convent of St. Anthony at Parma in 1527; and it speedily acquired a European reputation. Don John V. of Portugal in 1549 offered 460,000 fr. for it. The magistrates of Parma gave notice to the duke, and he stopped the bargain by removing the picture and placing it in the cathedral. Here it continued till 1756. when a French painter obtained an order from the reigning duke to make a copy of it. The chapter made some difficulties, upon which the duke sent a file of grenadiers and removed it, and after a lapse of a year placed it in his newly-founded Academy, paying at the same time the Prior of S. Antonio 1500 sequins in compensation. It was one of the earliest works of art carried off by the French. The Virgin is lovely; gentleness and entire devotion reign throughout her figure; but the children's heads are slightly exaggerated. The colouring is exquisite. "The angel next to St. Jerome is extremely beautiful; other portions are, however, not quite free from affectation."-Kugler. "The attitude of St. Jerome is affected and insecure. Correggio is never happy in grand things: the Child, who beckons to the angel turning over the book, and plays with the hair of the Magdalen, is inconceivably ugly." - Cic. The Italian writers upon art often call this picture Il Giorno, from the wonderful effect of bright daylight which it exhibits, thus placing it in contrast with his Notte at Dresden .- *Madonna della Scala, a damaged fresco from the oratory of S.M. della Scala, demolished in 1812. "One of the most beautiful of Correggio's motives; heads and hands wonderfully arranged, which is not usually his strong point." - Cic. -Annunciation; fresco in a lunette, formerly at the Church of the An-

nunziata.

Francia (Fr.): *Virgin and Children .- *Descent from the Cross .-*Virgin and Children, with SS. Benediet, Placidus, Scolastica, and Giustina (1515).

Gandino: Virgin and Child, with

St. Michael weighing a Soul.

Garofalo: Annunciation. -- Virgin and Child.

Gatti: Virgin and Child, with SS.

Bernard and Basil.

Giovanni da S. Giovanni: Girl singing and playing the Guitar, with three other figures.

Guercino: Virgin and Child, with

SS. Francis and Chiara.

Holbein: *Portrait of Erasmus.

Honthorst: Head of a young Friar. Leonardo da Vinci (School of): Head of a Female - a charming sketch.

Lodovico da Parma: Annunciation, with SS. Sebastian and Catharine.

Loschi: Virgin and Child with two

Angels (1462).

Mantegna: Martyrdom of St. Christopher; a sketch for a fresco in the

Eremitani at Padua.

Mazzola (Gir.): St. Benedict, with SS. Maurus and Placidus. - Holy Family, with St. Michael.-Virgin and Children, with Angels .- St. Hilary of Poitiers.

Murillo: Job.

Orcagna: Madonna, with SS. John Bapt., Dominic, Peter Martyr, Paul, Laurence, and Thomas Aquinas (1375).

Paolo da Pistoia: Adoration of the Magi, with SS. Francis and

Chiara.

Parmigianino: Virgin and Children. -Virgin and Child, with St. Jerome and the Beato Bernardino of Feltre .-Marriage of St. Catharine, with numerous agitated angels.-St. Catharine, with two Angels .- Marriage of the Virgin.

Pordenone: Portrait of a Priest.

Raffael (attributed to): Jesus Glorified, with the Virgin and St. Paul, SS. of France, in each page of which John Baptist and Catharine. This painting, which was carried to Paris, Autograph letters from Voltage and much restored, is probably by Giulio Romano.

Rondani: Virgin and Child appearing to SS. Augustine and Jerome.

Schedone: Virgin and Children. Sebastiano del Piombo: Portrait of

a Pope.

Tiepolo: Faith trampling down Heresy, with San Lorenzo of Brindisi.

Tintoretto: Resurrection of Christ. Titian (School of): Christ bound

and conducted to Calvary.

Toschi: Water-colour drawings of the most important works by Correggio in Parma-elaborate, exquisitely finished, and worth careful study.

Toschi and his pupils: colour copies from Correggio.

Unknown (298): Portrait of Pe-

Van der Helst: Portrait of a Bargo-

meister.

Vandyck: Virgin and Child, asleep. Vanni (Fr.): Holy Family.

Opposite the entrance to the Picture Gallery is the Biblioteca (open daily from 9 to 4). This library was founded by Dake Philip of Bourbon in 1769, and contains 200,000 vols. It possesses the very valuable Hebrew and Syriac M88 of De Rossi, an eminent Oriental scholar, bought by Maria Louisa for 100,000 frs., as well as his printed books. Luther's Psalter, with many autograph notes of the great Reformer; evidently the copy from which he worked in making his translation of the Bible. A very beautiful MS. of Petrarch, which belonged to Francis I., and a Virgil with MS. annotations, both found amongst his baggage at the battle of Pavia. The autograph collections of the great anatomist Morgagni. A map of world made by Pizzicagni in 1367. The Koran found in the tent of the Grand Vizier Kara Mustapha, after the raising of the siege of Vienna. A MS. on the purity of the Virgin, of the 15th cent., with miniatures. The Heures which belonged to Henry

Autograph letters from Voltaire, lileo, Prince Engene of Savoy, En puel Philibert, and from Ge Bonaparte to the Duke of Parma. In the second great hall is the *Fresco of the Incoronata, by Correggio, removed from the demolished tribune in the Church of San Giovanni; it represents the Saviour placing on the Head of the Virgin a Crown of Stars. In a room opening out of the first hall are preserved the matrices of all Bodoni's types, 52,000 in number; and n another hall of the Library, a series of paintings from the Divina Commedia, by Scaramuzza, a Parmesan painter (1857). Attached to the Library is the rich collection of 85,000 Engravings, of which 60,000 were purchased of Massimiliano Ortalli, by Maria Louisa, for 45,000 francs.

The Teatro Regio (19, C. 5) is a very showy building within. It cost 80,000l. In the Piazza Grande is a Statue of Correggio (erected in 1870).

The University (D. 5), in the old Jesuit College of San Rocco, contains schools of medicine, law, and mathematics, an astronomical observatory, and a cabinet of natural history. The average number of students is about 200.

The Botanic Garden (F. 6) adjoins the Stradone or fashionable Promenade. Another favourite walk is along the Boulevards, occupying the site of the old ramparts (A. B. 7, 8).

The Giardino Pubblico, formerly Ducale (B. 3), is in the old-fashioned French style, with a half-deserted look. The grounds are extensive, and are open at all times. They are most easily reached by crossing the bridge from the Farnese Palace.

Here is the PALAZZO DEL GIARDINO, built by Ottavio Farnese, but altered and enlarged in 1767. It contains some curious frescoes, which about a century ago were covered with paper-hangings. Parts were uncovered by the French several years ago, others more recently; some are still concealed. The frescoes in one room ee by Agostino Caracci; but were N. Italy.

left unfinished by him, as we learn from an inscription, which says that it is better to see them unfinished by his hand than finished by any other. They represent the Rape of Europa, Triumph of Venus, and Marriage of Peleus and Thetis. On the window side is Apollo and Daphne. In the centre of the ceiling are three Cupids, and other subjects in lunettes above the four sides. "Although slight and coarse in execution, the classical stories they represent are pleasingly told, and with much poetic feeling; particularly that one of Peleus and Thetis, where the coy modesty of the lady, the enjoyment of the Cupids, and the general languid voluptuousness are successfully treated."-

A second room is decorated with allegories representing various scenes of enjoyment. A third room contains mythological subjects. There is also a large collection of portraits of the members of the houses by which Parma has been ruled.

The fortress of Canossa may be visited from Parma, though the distance from Reggio is somewhat less (see below).

Rly. N. to Piadena (Rte. 57); N.E. to Mantua (Rte. 104); S.W. to Berceto, for Spezia (Rte. 124).

PARMA TO BOLOGNA.

On quitting Parma, the most conspicuous buildings are the campanile of the Cathedral, a square brick tower, with a spire; the elegant bell-tower of S. Giovanni; and the dome of the Steccata. Fine views of the Apennines in the distance in the S.

The Rly, passes

San Lazzaro, on the site of an ancient hospital. Lepers were strictly prohibited from entering the city of Parma, hence the necessity of this house of refuge. The Portone di San Lazzaro, an arch which crosses the post-road on the rt., was erected to commemorate the arrival of Margaret of Medici, on the occasion

of her marriage with Odoardo Farnese

Further on, we cross by a long bridge the Enza torrent, furious in winter, but in summer a bed of stones. It formed the boundary between the duchies of Parma and Modena.

86 m. Sant' Hario. 5 m. S. lies Montecchio, the birthplace of Attendolo Sforza, father of Francesco, the founder of the second dynasty of the dukes of Milan. 1 m. N. of St. Hario is Taneto (Tanetum), a Roman station on the Via Emilia.

The Crostolo is crossed before reach-

ing

96 m. REGGIO Junct. (19,500), a flourishing city. Regium Lepidi received the privileges of a Roman colony from Emilius Lepidus. The devastations of Alaric, and the restoration of the city by Charlemagne, have effaced almost every vestige of antiquity. A Roman statue, of fairly good workmanship, but lacking both arms, is built into the corner of a house near the Palazzo dei Bechi. A statue, which is called that of Lepidus, is preserved in the Palazzo del Comune. There are several Roman inscriptions and cippi in the cortile and porticoes of that building.

The Duomo is of the 15th cent. The unfinished front is ornamented with marble columns, and recumbent on the pediment of the great door are statues, larger than life, of Adam and Eve, by Clementi (1518). They are imitations of the "Morning and Evening" in the Medicean Chapel at Florence. There are also statues of SS. Chrysanthus and Darius, the patron saints.

Within is the *Tomb of Ugo Rangoni, Bishop of Reggio. He is represented larger than life, giving his blessing. Also a bronze group at the high altar, representing Christ Triumphant, and the statues of SS. Prosper, Maximus, and Catharine in the transepts—all by Clementi. The bust of the sculptor, over his tomb, is by his pupil Pacchione. In the chapel 1. of

the choir is the tomb of Bishop Spanus (1508). In the 3rd rt. is a good recumbent effigy of 1581, and in the 2nd l. a Virgin and Child with two Saints, by an unknown Master.

The ancient Basilica of San Prospero, behind the cathedral, was entirely rebuilt in the 16th cent. Six colossal marble lions which supported the Lombard postals are at the doors. One grasps two skulls with his hindpaws; others have the usual rams and serpents. Within, the structure is grand and regular. Fine, but damaged frescoes by Campi and Procaccini, of the Last Judgment, Heaven, Purgatory, and Hell, decorate the vaultings. Other paintings are by Tiarini. In the sanctuary are some statues, a crucifix, and massive ornaments, in silver.

The House in which Ariosto was born (1474) is close to the Palazzo del Comune. It has no appearance of age, and nothing but the tradition to render it remarkable. On the W. side of the town is the

*Madonna della Ghiara, a Greek cross, with five cupolas, begun in 1597 from the designs of Balbi, and completed by Pacchione, who added the vaulting of the cupola. The architectural details are good. The interior is covered with frescoes in good preservation. A series of Scripture histories, by Luca Ferrari (1605-1654) of Reggio, the disciple of Guido, are explained or allegorised by short mottoes; as, for example, Rebecca at the Well, Hausit aquas inguido de fonte Salvatoris. A similar series is by Tiarini of Bologna (1668), who lived during the greater part of his life at Reggio. A third series is by Lionello Spada (1622), painted in competition with those of Tiarini, and superior in colouring but inferior in design. By Desami (1657), a pupil of Spada, is series of figures at the foot of the drum representing eight religio orders, with the virtues supposed of belong more particularly to each.

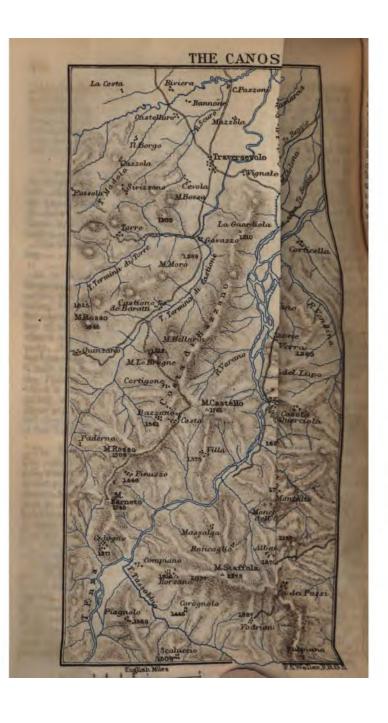
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= (1628), several Prophets es. A Crucifizion, by Guerchapel on the l., is dirty and In the next chapel, SS. and Catharine, School of the The original Madonna della gravel), an old painting upon wall, has long since perished. esent one, painted in 1573, n a Chapel on the rt., where nificent shrine or altar, with lamps of silver suspended it. On the l. wall, close by, is mb of Maria Teresa, the last and of the house of Cibo dant of the number of Massa Carrara, wife of Ercole III., erected in wife or Errore 0: over it is a good bust,

Reggio has a good public LIBRARY, and a Provincial MUSEUM. In the latter are the collections of the celebrated Spallantant, who was born (1729) at Scandiano, within the district. Reggio is also the country of Vallismieri, Toschi, and Paradisi. There is an active trade here in wine, wilk, cheese, and hemp, so that the place has an air of prosperity.

The Theatre, to the N. of the central Piazza, is unusually large for a provincial town, and claims rank with those of Milan, Naples, and Barcelona.

Rly. N. to Guastalla, N.E. to Correggio and Carpi, S. to Ventoso.

A road leads S.S.W. from Reggio by the Pass of Sassalbo and Fivizzano, to (60 m.) Sarzana, through a country offering little interest or scenic character. At (12 m.) Pecorile (790 ft.), where the first steep ascent begins, a rough road turns rt. to (1½ hr.) Canossa.

Canousa is however best reached by Bibbiano, Piazzòla, and Ciano, on the broad torrent of the Enza. Carriage there and back, returning by a varied route, 15 or 25 fr. Horse from Ciano to Canousa and back, 5 fr. Side saddles must be brought from Reggio. From (15 m.) Ciano (700 ft.) a path

mounts S.E. to (1 hr.) Rossena, where there is a picturesque Castle, the summer residence of Count Opizzoni. On an eminence to the S. is an ancient Tower, supposed to communicate by an underground passage with the Castle. The view is extensive, but strange rather than beautiful, the hills being absolutely bare, and the country desolate in the extreme. An hour further E. is Canossa, conspicuous on its craggy height (1900 ft.). At its foot is the miserable village, where a cottager keeps the key. The ruins are by no means picturesque, the walls are not castellated, and there is little to see but remains of a small Chapel with two broken columns. It is only as a pilgrimage to a *famous historical site that the excursion is recommended. Canossa formerly contained Seven Churches, in correspondence with the Seven Basilicas of Rome, of which one only, that of S. Biagio, at the E. foot of the hill, remains. At Canossa the Emperor Henry IV., after supplicating during three days, barefooted and bareheaded, obtained absolution from Pope Gregory VII. in 1077. Not a trace remains of the Church of St. Nicholas. where Henry had his interview with the Abbot of Cluny.

A rough path descends E. to (1 hr.) Pecorile, or N.E. to (1½ hr.) Salvarano (see map). On the return drive from Ciano the traveller should take a road to the rt. at (4 m.) Piazzòla, passing on the rt. the Quattroastella, four picturesque wooded mounds in a row, once belonging to Countess Matilda of Tuscany (1115). The third Castle is inhabited. Thence through (9 m.) Cantone to (17 m.) Reggio.

On quitting Reggio, the train continues E. to

dismantled fortifications, formerly a fief of Bojardo, Lord of Scandiano, author of the 'Orlando Innamorato'.

There are some remains of a Roman bridge over the Secchia, which the Rly. now crosses.

111 m. Modena Junet. Rly. S. to Vignola, S.S.W. to Sassuolo, N.N.W. to Mantua, N. to Mirandola.

REFERENCES TO PLAN.

Duomo. Museo Lapidario. 2 E 1 Museo Lapidario. 3 E 4 S. Vincenzo. 4 D 3 Picture Gallery. 5 E 1 S. Agostino.

6 D 3 S. Domenico. 2 S. Giovanni. 8 D 3 S. Giorgio.

9 D 4 Theatre.
10 D 4 Pal. Reale.
11 E 4 Post Office.

HOTELS.

a E 4 Reale. b E 3 S. Marco. c D 3 Italia.

MODENA (31,000), the ancient Mutina, in a plain between the Secchia and Panaro, possesses nothing but the features of land and stream to recall

its early history.

Its principal sights may be conveniently visited in the following

order :-

*Cathedral; *S. Giovanni; S. Agostino and Museo Lapidario; *S. Francesco; S. Pietro; S. Biagio; S. Vincenzo; Palazzo Ducale; *Picture Gallery; Public Gardens.

From the Rly. Stat. a broad and stately avenue, the Corso Vittorio Emanuele, leads to the Palazzo Reale. Another broad street, the Corso di Via Emilia, traverses the city from E.

to W.

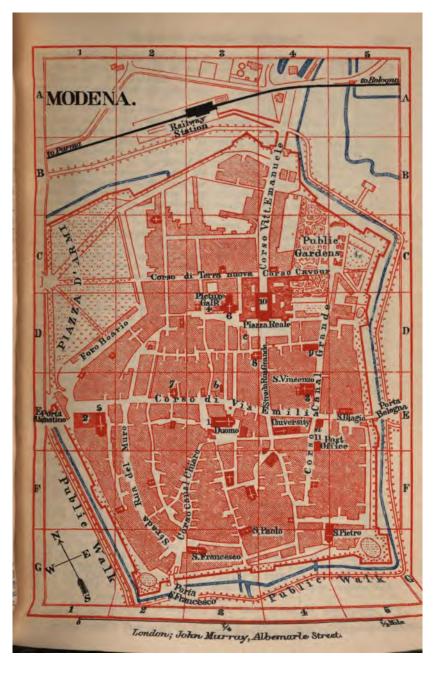
The *CATHEDRAL (E. 3) "is a building of extreme historical and architectural value, and has fortunately been left with so few alterations that we can make out its history with fair cer-tainty. The ground-plan consists of a nave with aisles terminated at the E. end by three semicircular apses. There is a sacristy on the N. of the choir aisle, and a tower to the N. of this. There are two doorways on the S. side, three at the W. end, and one on the N. A grand crypt, with arches on slender shafts, occupies the whole space under the E. bay. The access to the choir is by stairs against the characters, and other subjects. Or

aisle walls, not later than the 13th cent. The choir is divided from the aisles by screens of the same age. Cathedral is said to have been founded in 1099, but an inscription on the S. wall gives the date of the consecration of the building by Pope Lucius III., in July, 1184. I believe that the former date represents the age of the plan, and of most of the interior columns and arches still remaining, but that before the later date the whole exterior of the cathedral had been modernized, and the groining added inside. The work of both periods is extremely good and characteristic. The columns of the nave are alternately great brick piers and smaller circular columns of red marble. The great piers carry cross arches between the groining bays, and each of those in the nave is equal to two of those in the aisles. The main arches and the triforium openings of three lights above them, are seen both in the nave and aisle, the vaulting of the latter being unusually raised. There is also a plain clerestory, and the vaults are everywhere now quadripartite. The outside elevation of the side-walls is very interesting. Here we seem to have the old aisle wall with its eavesarcade raised in the 12th cent., with a deep arcade in each bay enclosed under round arches, which are carried on half columns in front of the buttresses or pilasters. They make the side-walls very rich in their effect, independently of the two porches, a projecting pulpit and various reliefs inserted in them."-G. E. Street.

The portals exhibit ornaments and reliefs of different periods, from the 12th down to the 14th cent. The material of walls, roof, and piers is uniformly brick, and there is a fine W.

wheel.

Many of the sculptures on the W. front and S. side are extremely rude, representing Adam and Eve, the Fall, with other Scripture histories, a city walled and turreted, assailed by knights with the pointed shields and conical helmets of the 11th cent, whose names are written in barbarov



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head of one of the figures, at a e-door, appears the name of Artes Bretania. Some ancient Roman criptions and tombs are built into

walls. The S. side of the Duomo, which rlooks the market-place, has two od doorways, each with an upper ry, and a handsome arcade. At S.E. extremity are four reliefs, resenting events in the life of S. minianus; amongst others, his pelling the Devil from the Daughter the Emperor Jovinian; they were Iptured in 1442, by Augustinus de rentia. To the l. of this is a

naissance pulpit,

The marble columns of the nave have itals approaching Corinthian. r-piece in the 2nd chapel l., of mixed thic and Renaissance, has an abunice of curious small statues in terra-In the 3rd chapel l. is the liest known specimen of Modenese It is by Serafino dei Serafini da dena (1885). It is hard and dry, more than usually Byzantine. chapel I., SS. John Bapt., Sebastian, Jerome, with the Virgin and Child SS. Lawrence and James above, by seso Dossi. The pulpit is of marble, ptured in 1322, by Tommaso Ferri: small statues are of a subsequent od. The raised Choir is approached two handsome staircases of marble. its rt. aisle are quaint reliefs of Last Supper, with various Passion 1es. The Crypt has thirty columns a varied capitals, the tomb of S. nignano, and (on the rt.) a *terraa group of the Holy Family with un, and a Servant maid about to l the Infant, by Guido Mazzoni 35). The bases and capitals of the ernal row of columns towards the e at the entrance to the crypt, porting the Choir, are very curious, also is the frieze above them. To rt. is a very ancient Font, hollowed of a marble capital. On each e of the Choir is a screen, of red rble, formed of coupled columns porting a cornice. The tarsiak of the stalls is by Cristoforo inari (1465).

the 4th altar 1, (covered) is a

good Adoration of the Shepherds, in ten small figures of terra-cotta, by

*Antonio Begarelli (1518).

The *Tomb of Claudio Rangoni, at the foot of the N. steps leading to the Choir, designed by Giulio Romano, consists of a sarcophagus beneath a canopy, with two angels supporting a tablet, on which the letters I.H.S. are inscribed. Claudio, who died in 1537, at the age of 29, succeeded his father, Francesco Maria, as Count of Castelvetro. He was a great protector of literature, and married Lucretia, a daughter of the celebrated Pico della Mirandola, who erected this monument. In a recess on the l. of the Choir is a monument to Ercole Rinaldo. the 13th and last duke of the House of Este in the male line. Deprived of his dominions at the French invasion, a principality was created for him in the Briesgau, but he would not accept this compensation, and died as a private individual at Treviso, 14th Oct., 1803. He married Maria Theresa Cibo, Sovereign Princess of Massa Carrara, the last heiress of the House They had an of Cibo Malaspina. only child, Maria Beatrix, who married the Archduke Ferdinand of Austria. The duchy of Modena had been previously secured to her by the treaty of Versailles. She died at Vienna in 1829, at an advanced age. The last deposed sovereign of Modena, Francesco V., is her grandson. Her monument is by Pisani, a Modenese sculptor. Beyond it is the plain tomb of Lucia Rusca, mother of Claudio Rangoni, designed by Giulio Romano.

The *Campanile, or Ghirlandina, so called from the bronze garland which surrounds the weathercock, is 315 ft. high, and is one of the finest in N. Italy. There are six stages with round arches, and two octagonal tiers above, the lower of which was finished in 1315, by Enrico da Campione. A modern spire crowns the whole.

In this tower is preserved, sus-pended by an iron chain, the old | worm-eaten Secchia, or wooden bucket taken by the Modenese from the Bolognese in the affray of Zappolino, Nov. 15, 1325; it was deposited here by the victorious Geminiani, as a trophy of the defeat of the Petroniani, with wonderful triumph, as described by Alessandro Tassoni (Secchia Rapita, Cant. i. 63).

The Modenese and Bolognese took these names from their patron saints Geminianus and Petronius. At the N. base is a STATUE OF TASSONI (1616). erected in 1860, and near it one of LODOVICO MURATORI (1750), the his-

torian, erected in 1853.

S. Giovanni Battista (E. 2) has an impressive group of the Entombment, in coloured terra-cotta, with five lifesize females and two males, by Guido Mazzoni (1476).

S. Agostino (E. 1) has, on the 1. of the high altar, a bust of Carolus Sigonius (1585); and to the rt. of the entrance a remarkable group of the Deposition from the Cross, in painted terra-cotta, by Begarelli. The figures, as large as life, are full of animation. "If this clay could become marble," exclaimed Michel Angelo, "woe to the antique!"

The neighbouring Palazzo, formerly the Monte dei Pegni (Pledges), has been fitted up for the reception of the various art-treasures of the city. Under the porticoes round the court, and on the ground-floor, are Roman and mediæval monuments and sculp-

tures, comprising the

Museo LAPIDARIO. Here are several huge mediæval sarcophagi, brought from desecrated churches. On the first floor is the Biblioteca Estense, brought from Ferrara in 1598 by Cesare d'Este, on his expulsion by Clement VIII. It contains 120,000 vols. and 3000 MSS., and is well arranged (open daily from 10 to 5). Three of the most learned men in Italy during the last cent.-Zaccaria, Tiraboschi, and Muratori-have been Apostles (codex Mutinensis) of the Church, has at the 3rd alter

9th cent., a Dante with miniature of the 14th cent., and a collection of several hundred Provençal poems.

On the second floor is the MUSEO Civico, containing a large and fine group of the Virgin and Children, by Begarelli, in brown clay, from the Chiesa Nuova; a Head of Christ by Solario; Virgin and Children, with SS. Peter, Paul, Bartholomew, and Gemignano, by Dosso Dossi; and 1 Virgin and Child by Correggio. The paintings now in the old Pinacoteca are to be removed to this Museum Here also are some marbles, coins, ethnological curiosities, flint implements, mediæval carvings, crosses, a chariot, horse-trappings, and armour.

S. Francesco (G. 3) has at the end of the l. aisle a fine clay-coloured group of the *Descent from the Cross, with SS. John Bapt., Jerome, Anthony of Padua, and Francis, by Begarelli. The movement is animated, the drapery fluttering and complicated.

S. Pietro (G. 4, 5) has a well-ornamented *brick front. The spacious interior has double aisles. 1st altar rt., Pietà, by an unknown master. Further on, Virgin and Child, with SS. John Bapt, and Luke, School of Garofalo. At the 3rd altar rt., Assumption, by Dosso Dossi, with a predella by his brother Giambattista; st an altar on the rt. of the Choir, a fire Pietà in terra-cotta, by Antonio Begorelli. In the S. transept, Virgin and Child, with SS. Peter, Paul, and two bishops, begun by Antonio, and finished by his nephew Lodovico Begarelli. In the nave are six Statues of the same school.—3rd altar I., Virgin and Child with two bishops, by Giambattista Dossi (1548); 2nd I., Virgin and Child, with SS. Gregory and George. and a beautiful predella, by the same painter. 1st l., Virgin and Child, with SS. Jerome and Sebastian, of the same school.

Saint of the Order "treading under foot a beautiful devilish-looking wo-man" (Cic.), by Dosso Dossi.

The University, a little further W., has an important Library.

S. Vincenso contains the tomb of the late Duchess of Modena, a work of merit, by Mainoni, and tombs of other members of the ducal family. At the 1st altar l. is a good picture by Guercino.

The Palasso Ducale (D. 3, 4) was begun in the 17th cent. Much was added by the late Duke, and the S.W. front is fine. It contains numerous courts, with open staircases, galleries, and areades, and now serves as a Military School.

S. Domenico (D. 3) was the Chapel of the Ducal Palace. In one of its corridors is a dark Chapel, containing a group of the Magdalene, with SS. Peter, Paul, and others, by Begarellé. Adjoining this Church, but in course of removal to the new Museum (see above), is the

*PICTURE GALLERY (Galleria Estense), badly arranged, and seen with great difficulty.

The grand Este Gallery was sold in 1745 to Augustus III., Elector of Saxony, for only 56,000L, and these 100 paintings are now the chief ornament of the Dresden Gallery.

The present collection of paintings exceeds 500. There is also an extensive series of Original Drawings of the old masters.

The following are arranged in alphabetical order of Painters' names:—

Bartolommeo Bonasia: Pietà (1485). Bellini: Virgin and Child, with St. Sebastian (by Boccaccino).

Bonifazio Bembi: *Adoration of the

Magi.

Bronsino: Head of a Woman.— Head of a bearded man.

Canaletto: Piazza di San Marco.

Caravaggio: Soldier drinking. Carotto: *Virgin and Children the Madonna sewing a little shirt.

Cima da Conegliano: *Deposition.

Correggio: Boy's head.—Amoretto, under glass.—*Ganymede, originally in the Castle or Rocca of Novellara, from which it was removed by the late Duke of Modena. "Most masterly, though with little detail," Cin.

Dosso Dossi: Nativity.—Male Portrait, holding a glove.—Alphonso I., wearing the French order of St. Michael.—Alphonso II., in armour, holding a sceptre.

Dürer: Virgin and Child, with St.

Elizabeth (small).

Francia: *Annunciation (by Bian-

chi Ferrari).

Francia (Giacomo): Assumption. Garofalo: *Virgin and Child, with SS. Contardo d'Este, John Bapt., and Lucia (1532).—Crucifixion.—Portrait of a Lady.—Portrait of a Friar.

Gaspare Pagani: Marriage of St. Catharine, with St. Francis and three other Saints: a good picture, "distinctly affected by Correggio, yet quite original," Cic.

Gennari: S. Giustino, holding a

design for a fortress.

Giorgione: Woman's portrait, rerembling the so-called Fornarina at the Uffizi; probably by Garofalo.

Gueroino: Virgin and Child with the Blessed Felix, a Capuchin friar.— Marriage of St. Catharine.— St. Peter.

Guido Reni: St. Roch in prison, comforted by an Angel.—*Crucifixion, with agitated drapery, and other tokens of a storm—a striking picture.

tokens of a storm—a striking picture.

Holbein: Portrait of an old Lady.—
Portrait of Henry VIII.

Le Brun: Seven Sons of Midian.

Lodovico Caracci: Assumption.
Lorenzo di Bicci: *Virgin and Child.

Loschi: Virgin and Child, with SS.

Nicholas and Anthony (1515).

Lucas van Leyden: Virgin and
Child with two Angels, and view of a
distant city.

Mantegra: Two warriors and s female, supposed to represent Lucrei with her Father and Husband (by Ercole Grandi, C. and C.).—His own Portrait.

Marco Meloni: Virgin and Child, with SS. John Bapt., Bernardino, Jerome, and Francis (1504).

Moceto: His own Portrait.

Montagna: Virgin and Children, At the sides, SS, John Evan, and John Bapt.

Moroni (G. B.): His own Portrait

(1564).

Murillo: Shepherd Boy.

Niccolò dell' Abate: Eight Landscapes originally painted for a room in the Castello Boiardo, at Scandiano.

—Subjects from the Æneid from the same place, with family portraits.

Palma Vecchio (old copy): Holy Family, with two Female Martyrs.

Paolo Veronese: Man in armour.

His own Portrait.

Paris Bordone: Adoration of the

Magi.

Pomerancio: *Crucifixion.

Potter: Three oxen and four lambs,
—Oxen, kids, and other animals, with
a woman and a boy.

Raffaele: *Virgin and Child with two Angels (by Pinturicchio).

Sammachini: Holy Family, with SS. Peter and Mary Magdalene.
Sassoferrato: Virgin and Child.

Schedone: Head of a Boy and of a young Woman.—Holy Family.

Spada: St. Francis offering flowers

to the Madonna.

Spinello Aretino: Marriage, in three compartments, interesting for the costumes.

Strozzi: St. Francis in adoration.

Teniers: Village Feast.

Tiarini: Portrait of a man with long hair.

Titian: Portrait of an old Man, seated.—Lady with a black Page.

Tintoretto: Pyramus and Thisbe.— Daphne and Apollo.—Fall of Phaeton.

Vanni : Marriage of St. Catharine.

crosses the Panaro, which formerly separated the Duchy from the States of the Church, and enters Romagna 4 m. before reaching

118 m. Castel Franco, or Forte Urbano. The castle, called after Urban VIII., who built it, is picturesque. Castelfranco is thought to agree with the position of Forum Gallorum, the scene of several important actions during the siege of Mutina (B.C. 43), and particularly of the defeat of Antony by Hirtius and Octavian, after the rout of Pansa.

123 m. Samoggia, on the river of the same name, considered to occupy the site of Ad Medias, one of the stations of the Æmilian Way. Beyond this the line passes through an open and finely-wooded country, diversified by meadows and fine pasture-grounds, beyond which are hills sprinkled with handsome villas, and cultivated to their summits.

127 m. Lavino, after leaving which we cross the Reno. Fine view up the river into the recesses of the Apennines. The towers of Bologna now come into view, and

Monte Guardia, crowned by the well-known Church of the Madowa di San Luca, is a conspicuous object on approaching the city. The remarkable areaded walk is seen ascending the hill. Further away on another hill is S. Michele in Bosco.

135 m. Bologna Junet. (Rte. 95).

AND MARKET BELLEVILLE WITH THE

MODENA TO BOLOGNA.

The Rly. follows the line of the Via

ROUTE 102.

BOLOGNA TO RIMINI, BY IMOLA, FAENZA, AND FORLE.

Miles.	Stations. Routes.
	Bologna
	95, 98, 101, 107, 111
11	Quaderna
15	Castel S. Pietro
23	Imola
27	Castel Bolognese . 99
32	Faenza 109
40	Forli
45	Forlimpopoli
52	Cesena
61	Savignano
63	S. Arcangelo
70	Rimini 97
NUBEL !	SHEET THE PROPERTY OF
Boloan	a is described in Rte. 95.
	TO 1 0 TO C. 11

The Rly. runs S.E., following early the line of the ancient Via Emilia.† The country is traversed y numerous rivers descending from he Apennines, at the foot of the last purs of which it runs, so that during he journey the traveller will have on ne side a hilly sub-Apennine region overed with trees and vines, and on

† The Via Æmilia, commenced by the onsul Marcus Æmilius Lepidus (s.c. 87), rmed the continuation of the Via Flaminia owards Cisalpine Gaul. The principal statons, with their respective distances, were:

lacentia (Piacenza)	Miles.
Florentia (Firenzuola)	XV.
Fidentia (Borgo S. Donnino)	X.
Parma (Parma)	XV.
Tannetum (Taneto)	VII.
Regium Lepidi (Reggio)	XI.
Mutina (Modena)	XVII.
Forum Gallorum (Castel Franco) .	VIII.
Bononia (Bologna)	XVII.
Claterna (Quaderna)	X.
Forum Cornelii (Imola)	XIV.
Faventia (Faenza)	X.
Forum Livii (Forli)	X,
Forum Populii (Forlimpopoli) .	VII.
Væsena (Cesena)	VII.
d Confluentes (Savignano)	VIII.
iminum (Rimini)	XII,

the other the rich alluvial tract extending to the Po.

The Savena and the Idice (Idex) torrents are crossed to

11 m. Quaderna; the neighbouring village of S. Niccolò is supposed to stand on the ancient Claterna, a Mutatio on the Via Æmilia.

15 m. Castel S. Pietro, a fortified town (11,000), on the Sillaro (Silarus), erected in the 13th cent. by the Bolognese.

23 m. IMOLA (12,000), on the Santerno, the ancient Vartrenus, occupies the site of Forum Cornelis. It is generally considered to have been founded by the Lombards. In the middle ages its position between Bologna and Romagna made it an important acquisition in the contests for power: it was successively held by different chiefs, and was united to the States of the Church under Julius II. As one of the stations of the Æmilian Way, it was a place of some importance; it is mentioned by Cicero, and by Martial in his 3rd Ep.

Among its public establishments are a Hospital, Theatre, and small Public Library, containing a MS. Hebrew Bible on parchment, of the 13th cent, much prized by Cardinal Mezzofanti.

The Cathedral, dedicated to S. Cassianus the Martyr, contains the bodies of that saint and of St. Peter Chrysologus, Abp. of Ravenna, who was born here about A.D. 400. Vassalva, the anatomist, was also born at Imola in 1666. The first bishop was Cornelius (422), in the pontificate of Celestin I. Pius VII. was bishop of Imola at the period of his elevation to the pontificate in 1800, as also was Pius IX., in 1847.

The works of Innocenzo da Imola (1494-1550) must not be looked for in his native town; he lived almost entirely in Bologna, and appears to

have found little patronage in the city of his birth.

Leaving Imola, we cross the Santerno by a handsome modern bridge.

27 m. Castel Bolognese Junct., so called from a fortress built there by the Bolognese in 1380. In 1434 it was the scene of a decisive battle between the Milanese commanded by Piccinino, and the Florentines by Niccolò da Tolentino and Gattamelata. The army of the Florentines, amounting to 9000 men, was completely overthrown; Tolentino, Orsini, and Astorre Manfredi, lord of Faenza, were made prisoners, together with the entire army, except 1000 horse; and what was more remarkable, only four were left dead on the field, and 30 wounded.

[At Riola, 11 m. S.S.W., in a picturesque valley of the Apennines, are some ferruginous mineral springs frequented in July and August.]

[The Rly. to Ravenna branches off here (Rte. 99).] Beyond Castel Bolognese, the Senio (Sinnius) is crossed.

32 m. FAENZA (36,000), on the site of the ancient Faventia, is celebrated in the history of the civil wars for the victory of Sylla over the party of Carbo. A tradition says that the place derives its name from Phaeton. It stands on the Lamone (Anemo), and is surrounded by walls.

Faenza is memorable in Italian history for its capture by the English condottiere, Sir John Hawkswood, then in the service of Gregory XI.: he entered the town March 29, 1376, and delivered it up to a frightful military execution and pillage; 4000 persons, says Sismondi, were put to death, and their property pillaged. Among the masters under whose sovereignty Faenza figures in the middle ages, the Pagani will not fail to suggest themselves to the reader of Dante. The poet, in the passage alluding to the Machinardo Pagano under his armorial bearings, a lion azure on a field argent, says, in reply to the inquiry of Guido da Montefeltro,—

La città di Lamone e di Santerno Conduce il leoncel dal nido bianco, Che muta parte dalla state al verno.

Lamone's city and Saterno's range Under the lion of the snowy lair, Inconstant partisan, that changeth sides, Or ever summer yields to winter's frosts. Cary's Trant.

Faenza was one of the first Italian cities in modern times where the manning facture of earthenware was introduced; whence the adoption of the name faicace for pottery into the French language. The manufacture still exists, although it has been long surpassed by the productions of Umbria and the north Faenza is now celebrated for its inlaid furniture.

Leaving the Stat., we turn 1 into a broad street, cross the Canal, and soon reach the Church of S. Francesco. Over the altar of the 1st chapel It is a beautiful door of ebony and ivory by Gatti of Rome (1888). In front of the Church is a sitting marble State of EVANGELISTA TORRICELLI, the natural philosopher and mathematician, who invented the barometer, born here in 1643.

The Cathedral, originally at S. M. Vecchia, was consecrated in 1581. 1st rt., good copy of a Disputation by Dosso Dossi, of which two original heads are preserved in the Pinacoteca. On the 1. wall, monument in traver-tine by Barilotto (1542). 4th rt. *Virgin and Children, with SS. Peter, Joseph, Anna, and Paul, by Innocenzo da Imola. 5th rt., over the altar, three 15th-cent. *reliefs representing events in the life of San Terenzio, by Agostino di Duccio. Tomb on the rt. wall by Pietro Barilotto (1522). In the Choir, intarsia heads of SS. Peter and Paul, and a tablet with the Evangelists in a frame of ebony and ivory, by Gatti. End of N. aisle, *SHRINE OF S. SAVINUS, first bishop of Faens (313), with the Annunciation, and six white marble reliefs of events in the life of the Saint, by Benedetto da Majano (1472). 8th l., beautiful reliefs of the Virgin and Children with an Ang and SS. Luke and Emilianus. tomb of S. Pietro Damiano.

door, good Holy Water basin in Greek marble (1536).

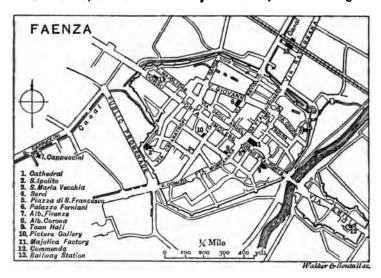
The Church of the Servi has good portraits in the Sacristy of the Beato Enea and the B. Filippo Bertoni, by G. B. Utili.

In the Church of the Commenda, beyond the bridge over the Lamone, on the wall of the apse, is a very beautiful *fresco by Girolamo da Treviso (1533). It represents the Virgin and Children, with SS. Mary Magd. and Catharine, and God the Father

arch, 88. Michael and Jerome in grisaille.

The Palamo Comunals, which, as well as the opposite building, is fronted with a long handsome loggia, has a room on the first floor with modern windows divided by ancient colonnettes in pairs. In a small room beyond is a good copy of the Commenda fresco.

The Pinacoteca, in the Liceo Torricelli, contains some interesting works above. Outside, on the face of the by local artists, besides *seven good



examples of Palmezzano, and many other paintings worth notice. Among them are the following:-

Bagnacavallo: Virgin and Child, with Pope Celestine, John Bapt., Luke, and Augustine. Leonardo Scaletti: Virgin and Child, with St. John Evan. and the Blessed G. F. Bertoni. And. Utili: Virgin and Children, with St. Anthony of Padua. Bernardino Zaganelli: Virgin and Child, with SS. Buonaventura and Bernardino. G. B. Bertucci (b. 1470): Virgin and Child, with SS. Bernardino, John have been Lucq Scotetti,

Bapt., Anthony of Padua, and Pope Celestine (1511).—Virgin and Children, with Angels (1506). Bagnacavallo: Marriage of St. Catharine. Innocenso da Imola: Virgin and Children (unfinished). Figurino da Faenza† (School of Giulio Romano): Virgin and Child, with SS. Severo and Maglorio.—Baptism of Christ. Giacomo Bertucci (Jacopone): Coronation of the Virgin, with SS. Augustine, John Evan., Matthew, John Bert and Pope Celestine. Guido Beni

+ The proper name of this painter appear

Virgin and Child, with SS. Francis and Cristina. G. B. Bertucci: Nativity, with SS. Jerome, John Evan., Bernardino, and the Boy John Bapt. Francia: Virgin and Child, with St. Francis. Dosso Dossi: Two heads of Jewish doctors (see Cathedral). Ferrarese Master: Head of Christ, bearing the Cross. Ottaviano da Faenza: Crucifixion. Unknown (15th cent.): Lunette of the Annunciation. Bittino da Faenza: Two small figures of Martyrs.—*Bust* of St. John Bapt., by Donatello (1420), formerly belonging to the Knights of Malta. Triptych of bone, with minute carvings of Passion Scenes and figures of Saints. Large Cross of ebony and ivory, by Gatti. Marble fragments, including some fine specimens of Labrador, agate, and rock crystal; vases; crockery in Faenza earthenware. Portion of an old Roman pavement; Virgin and Child, School of Luca della Robbia. St. Jerome, in coloured wood, Tuscan School.-Vase of Egyptian alabaster.-Table top of Fra Sabba (from the Commenda), beautifully inlaid by Damiano da Bergamo. Large Virgin and Child, with SS. John Evan. and John Baptist in white terra-cotta, by Alfonso Lombardi (1524).

The Ferniani Majolica Factory is worth a visit (see Plan). In the Palazzo Ferniani are some good paintings, including a Madonna with Saints, by Palmezzano, and another by Luca Longhi; Venus by Aldrovandi; Marriage of St. Catharine on copper, by Dosso Dossi; and Flight into Egypt, by Franceschini.

The Zanelli Canal, so called from Signor Zanelli, by whom it was opened in 1782, connects Faenza with the Adriatic. It commences at the Porta Pia, and, after traversing the plain N.N.E. for 34 m., falls into the Po di Primaro at S. Alberto.

The country around Faenza is not to be surpassed in richness and fertility: it was praised by Pliny, Varro, and Columella, and is still the object of admiration to every agricultural traveller.

[Rly. to Marradi for Florence (Rte., 109).]

On leaving Faenza the Rly. crosses the Lamone, and afterwards the Montone (Aries or Vernex). The latter stream unites with the Ronco (Bedesia) 2 m. S. of Ravenna, and thence flows E. into the Adriatic,

40 m. FORLI (17,000), a handsomely built and prosperous city, in a pleasant and fertile plain.

It is built on the site of the Forum Livii, founded by Livius Salinator after the defeat of Asdrubal on the banks of the Metaurus. During the middle ages it was a place of some importance as a free city, but at length fell into the hands of the Malatesta and the Ordelaffi princes. The latter, so well known in the 14th and 15th cents., became extinct in the person of Luigi Ordelaffi, who died in exile at Venice in 1504, after having in vain offered to sell the principality to that republic. Forth became a fiel of the Church almost immediately after that event, in 1504, under Julius II. The Ordelaffi are mentioned by Dante under the figure of the green lion bome on their coat of arms, in a passage containing an allusion to the defeat of the French army at Forth by Guido da Montefeltro. (Inf. xxvii.)

Cornelius Gallus, the poet, Flavio Biondo, the historian, and Morgagni, the anatomist, were natives of this town. To the last-named there is a Statue in the Courtyard of the Ginnasio.

Soon after leaving the Stat. we turn 1. at the city walls, and enter the town by the Barriera Mazzini. Nearly 3 m. further is the spacious Fiazza Vittorio Emanuele, on the E. side of which stands the Church of S. Mercuriale, in the form of a basilica, dedicated to SS. Thomas the Apostle and Mercurialis, first bishop of Forli. Over the entrance is a curious marble group of the Three Kings, erroneously attributed to Sansonino. The 4th chapel 1. contains a fine Almignity of Cherubs; below, SS. Mercurialis, Basiliano, the Virgin, and Stephs under it is a good Predella; in

lunette the Resurrection. 5th rt. Virgin and Child, with SS. Thomas and Catharine, by Palmezzano, in a charming landscape. 3rd rt. Morolini. Crucifixion, with S. Giov. Gualberti presenting his brother, a knight in armour, and S. Mary Magd. In the Sacristy, Visitation by Turi. Carved and inlaid Stalls. The Campanile, a by Carlo Cignans (1628-1719). He

fine quadrangular brick tower with a spire, remarkable for its architecture and height, was erected in 1180.

The Cathedral of Santa Croce is celebrated for the chapel of the Madonna del Fuoco, forming the l. transept, the cupola of which was painted



is buried in this chapel. At the altar on the l. in the same transept is St. Anthony of Padua, by Cagnacci; in the S. transept, a good Sebastian by Rondinelli; in the Baptistery, to the rt, of the Chancel, a sculptured marble

They are only exposed on All Saints Day, and two other Feasts. The cathedral has been rebuilt.

The Church of the Trinita has on the first pier l. a monument to a memront. In the Treasury are two silver ber of the Manzoni family, with silt Reliquaries, carved and enamelled relief by Canood. To the rt. of the 14th cent by German artists. Egyptian breccia, formed out of a | Pagan altar.

S. Girolamo contains in the 3rd chapel rt. a very fine *Conception, by Guido. The first chapel rt. is painted in *fresco, the lunette by Melozzo, the lower part by Palmezzano. The subject is the legend of St. James; in the upper portion are introduced the portraits of Girolamo Riario and Catarina Sforza, dressed as pilgrims, and those of the painters in the composition beneath. Opposite is the recumbent *effigy of Barbara Astorgi Manfredi (1466), a wicked woman, who is yet styled "ottima" in her epitaph. On the vault, Evangelists and Prophets, by Melozzo. The 3rd chapel has a Virgin and Child, with SS. Catharine, Dominic, Anthony of Padua, and Sebastian, by Palmezzano; the donatorii are supposed to be portraits of G. Riario and Catarina Sforza, with their two sons: the predella of the Last Supper, with beautiful figures of saints between its compartments, is by the same painter: the Virgin and Child in a glory of cherubs on the roof is by Melozzo. In the 2nd chapel l. is a Crucifixion, by F. Menzocchi. In the 2nd rt. is the tomb of the celebrated anatomist Morgagni (1682-1771).

The Church of the Servi has a good Renaissance monument imme-diately to the rt. of the entrance, with a relief of the Adoration of the Shepherds, and the Resurrection in the lunette. It was erected during his life by Luffo Numai, for himself and his wife, Catarina Paulucci. Over the altar of the Sacristy is an Annunciation, by Palmezzano, and in the Chapter-house a fresco, wrongly given

to Giotto.

Opposite is the Pinacoteca, established in the Collegio, or Ginnasio Comunale, formerly a convent of missionaries. Many of the paintings have been presented by noble families of the town, others procured by exchange, and the rest from suppressed Convents or desecrated Churches. It is the only place in which the native school of art can be properly studied

and appreciated. In a Corridor on the ground-floor is a beautiful Tomb on five columns, with slabs of rosso brecciato, and reliefs of the Virgin and Child and four Dominicans. On the stairs, Tomb of 1458, and two good doorways. Library of 60,000 vols. Numerous engravings, including a few by Marc Antonio, and some frescoes by Agresti from the cathedral, and by Menzocchi from the banquetinghall in the Palazzo Municipale. the Cabinets, coins, glass, pottery, and pre-historic remains. We now enter the

SALA DEGLI ARAZZI, so called from two Crucifixions in Flemish tapestry. Over a table of veined Greek marble at the end of the room are two small paintings attributed to Giotto, and two others, with more reason, to Fra Angelico. On the rt. is a cabinet containing portfolios of drawings and sketches by Canova; they belonged to Cav. Missirini, the secretary of the great sculptor, and were presented by him to the museum of his native town. On the walls are sketches and drawings by Carlo Cignani, for his paintings in the Cathedral and elsewhere. In the centre of this cabinet is a bust of Pino Ordelaffi, attributed to Donatello. From the Sala degli Arazzi we enter

The GREAT HALL, a room nearly 40 yds, long, where are preserved the most valuable works of the collection.

Agresti: Crucifixion.

Albani: St. Sebastian. Carulli: Coronation of the Virgin, with SS. Benedict, Mercurialis, Giov. Gualberti, and Bernardo degli Uberti (1512).

Cignani: His own Portrait.-St. Gregory the Great.-S. Rosa.-St. Valerian .- S. Mercurialis .- Sketch for "La Notte di San Giuseppe."

Cotignola: The Almighty, with five *Angels; below, King Louis, St. John Evan., the Virgin, and SS. Jerome, Bonaventura, and Mary Magd

Damiano di Zotto: St. Sebastian. St. Roch.

Francia: *Nativity.

Gennari: Virgin and Child, with SS. Dominic and Catharine.

Giorgione: *Male Portrait.

Gueroino: *St. John Baptist—taken to Paris by the French.—*Annunciation, original in composition.

Lorenzo di Credi: Portrait of

Catarina Sforza.

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Molosso da Forli: *St. Anthony the Abbot, between SS. John Bapt. and Sebastian. In the lunette, the Almighty.

Melosso (School of): Virgin and Child, with SS. Mercurialis and

Valerian.

Mensocchi: St. Paul dictating to two bishops; above, God the Father.

Moroloni: Annunciation. — Virgin and Child, with SS. Bartholomew and

Anthony of Padua.

Palmezzano: *His own Portrait at the age of 80.—Annunciation.—Holy Family, in his early manner.—*Christ bearing the Cross.—*Last Supper, very curiously treated.—Flight into Exypt.—Presentation in the Temple.

Egypt.—Presentation in the Temple.

Rondinelli: *Virgin and Child.

Tintoretto: *Portrait.

Vandyck: Portrait of Nessoli. Vanni: St. Catharine of Siena.

The Citadel, near the Porta Ravaldino, on the S. side of the town, was founded by Cardinal Albornoz in 1359, and enlarged by the Ordelaffi and the Riari (1472-1481); it is now used as a prison.

The ruined Ramparts recall many historical associations of the middle ages. In the 15th cent. the sovereignty of Forli and Rimini was vested in Girolamo Riario, nephew of Sixtus IV. He was one of the chief actors in the conspiracy of the Pazzi, and had married Catharine Sforza, natural daughter of Gian Galeazzo, an alliance by which he secured the powerful protection of the Dukes of Milan. His enemies did not venture to attack openly a prince so protected; but at the instigation, it is said, of Lorenzo de' Medici, the captain of his guard and two of his own officers stabled him while at dinner in his palace of Forli. The conspirators threw the body out of the window, and the populace dragged it round the walls.

The insurgents, having seized his wife and children, and thrown them into prison, proceeded to demand the keys of the citadel; but the commander refused to surrender unless ordered to do so by Catharine herself. The conspirators accordingly allowed her to enter the gates, retaining her children as hostages for her return; but she had no sooner entered within the walls, than she gave orders to fire on the besiegers. When they to fire on the besiegers. threatened to resent this by inflicting summary vengeance on her children, she mounted the ramparts and exclaimed, "If you kill them, I have a son at Imola; I am pregnant of another, who will grow up to avenge such an execrable The populace, intimidated by her courage, did not execute their threat, and the house of Sforza shortly afterwards avenged the indignities she had suffered. In 1499 Catharine again defended Forli against the combined forces of France and the Church under Cæsar Borgia and Ives d'Allegre; but after an heroic struggle, in which she is described as contesting every inch of ground, retreating before her assailants from tower to tower, she was captured and sent a prisoner to Rome. Machiavelli, although the counsellor of the alliance with Borgia, celebrates the "magnanimous resolution" of this remarkable woman. The citadel, consisting of four low round towers, with a central square castle or keep, is the only portion of the old defences in tolerable preservation.

Steam Tramway N.N.E. to (18 m.) Ravenna, and S.E. to (8 m.) Meldola. Just outside the walls, at the point where the latter line quits the town, is a small Public Garden.

The Rly. to Rimini crosses the Ronco (Utis and Bedesis) 3 m. after leaving

Forli, beyond which is

45 m. Forlimpopoli (2324), the ancient Forum Popilii. It was ruined by Grimoaldus, king of the Lombards, in 700. 4 m. S. is Bertinoro (1550), an episcopal town, picturesquely situated on a hill, whose slopes are famous for their vines. It was one of the ancient flefs of the Malatesta family, by whom it was surrendered to the Church. Under Alexander VI. it became the property of Osesar Borgia. It now contains a large educational establishments

ment. The view from Bertinoro, over ! the valley of the Po, extending to the Alps, is very fine. At the village of Polenta, 4 m. farther S., originated the Novella family, better known in history as that of Polenta, lords of Ravenna in the 13th cent., and protectors of Dante in his exile.

The river Savio (Sapis) is crossed under the walls of Cesena by a fine bridge constructed of Istrian lime-

stone by Clement VIII.

45 m. CESENA (9000), still retaining the name of the last town of Cisalpine Gaul on the Æmilian Way, is prettily situated in an agreeable and fertile country, on the slopes of a hill overlooking the plain watered by the Savio. Cesena is one of the earliest episcopal sees in Italy; the first bishop was St. Philemon, A.D. 92. In the turbulent pontificate of Gregory XI. the town was ferociously pillaged by the cruel Cardinal Robert of Geneva, whom the Pope sent into Italy from Avignon with a company of foreign adventurers. He entered Cesena, February 1, 1377, and ordered all the inhabitants to be massacred. Sismondi says that he was heard to call out during the fearful scene, " 1 will have more blood! Kill all! Blood ! blood !"

The Cathedral, which is entirely of brick on the outside, has a good round 14th-cent. W. doorway. The nave is a reduced copy of the Duomo at Florence, and has some admirable sculptures. 3rd chapel rt., St. Leonard, School of Donatello. 4th, the risen *Christ between SS. John Bapt. and John Evan., with the governor of the city dressed as a monk and the donor kneeling, in high relief, by Donatello. Angels, putti, and arabesques on the arch and pilasters. 5th, coloured statue of St. Anthony the Hermit. 6th, SS. Christopher and Eustace—all School of Donatello. In the Chapel of the Sacrament at the end of the rt. aisle, St. Philip Neri adoring the

Edoardo Fabbri, in which on the rt. is the Caffè Forte, a handsome building, formerly the Town Hall. Over the portico is a bronze sitting Statue of Pius VI. Further N. is the Pinacoteca, attached to the Liceo, or Grammar School. It contains the following pictures:-Antonio Aleotti, Virgin and Child, with SS. Michael and Anthony the Hermit. Guercino, St. Francis receiving the Stigmata. Sassoferrato, Virgin Mary. Francia, *Presentation. Garofalo, Woman taken in Adultery. Innocenzo da Imola, Head of St. Gregoryand portrait head of an ecclesiastic. School of Mantegna, Head of the Virgin. Unknown, Christ as a Boy, seated on a pedestal, with SS. Thomas Aquinas, Paul, Stephen, Andrew, Tobias, and the Archangel. Salvator Rosa, Landscape. Lod. Caracci, Head of a blind Boy. Spanish School, Girl reading. Guido Reni, Head of the Angel Gabriel. Unknown (15th cent.), single figures of SS. Roch, Guido Reni, Head of the Sebastian, and Christopher.

The *Library, shown by the Custode of the Picture Gallery, was founded by Domenico Malatesta Novella, brother of Sigismund, lord of Rimini in 1552: it contains 50,000 vols., and 400 MSS. Many of the latter were executed by order of Malatesta himself, when that illustrious warrior returned to Cesens severely wounded. They were be-queathed by him to the Franciscan friars, with an annuity of 200 golden ducats for its maintenance. oldest and most curious are the Etymologies of S. Isidore, of the 7th or 8th cent. It was in this library that Paulus Manutius shut himself up to collect materials for his editions.

The Library has two beautifully sculptured doorways, and a Hall with columns and ancient desks, like pews, to which are chained the MSS. On the doors are elephants, the badge of the Malatesta family. Here also are four suits of armour, used at local tournaments (last time in 1838), and a small collection of coins and medals. From the Cathedral the Contrada Statue of MAURIZIO BOYALLAY, ph. Dandini leads W. to the Piazzetta sician (1787). A street running S. from the Piazzetta leads to the Piazza Vittorio Emanuele, in which is the Town Hall, and opposite to it the Hotel Leone d'Oro. Further on is the imposing Castello, of excellent brick work, with walls running up the hill. Its upper part serves as a Prison.

About a mile S.E., on a commanding hill, is the handsome Church of S.E. del Ecnte, by Bramante, where many Roman urns and other relies have been found. Pius VII., a native of Cesena, took the vows as a Benedictine monk in the adjoining monastery, and was long known there as the Padre Chiara-

monte.

The Church consists of a wide nave with six recesses on either side. 18 steps lead up to the choir, which is steps lead up to the choir, which is carved with single figures in good perspective. Beneath is a semi-crypt. At the end of the rt. aisle is a good painting of the Virgin and Child, with SS. Joseph, Benedict, Mary Magd., and Jerome. *Beautiful view towards the sea.

Horse-path S.S.W. into Tuscany, following the valley of the Savio to S. Pietro in Bagno, from which it crosses the central chain of the Apennines, into the upper valley of the Casentino at (45 m.) Bibbiena.

A few miles S. of Cesena are the sulphur-mines, which in a great measure supply the sulphuric acid works of Bologna, and the sulphur refinery at Rimini. The sulphur is beautifully crystallized, and is imbedded in

the tertiary marine marls.

The Rly., on leaving Cesena, crosses the little river Pisciatello, supposed by many to be the Rubicon, and farther on the Rigossa; between Cesena and Savignano, by the roadside, stands a column on which is inscribed a Senatus-Consultum, denouncing as sacrilegious any one who should presume to cross the Rubicon with a legion, army, or cohort. It was considered authentie by Montesquieu, but no doubt is now entertained that it is apocryphal. Beyond it the carriage-road crosses the Firmioino, by the bridge of Savignano-a remarkable Roman work. N. Italy.

built of travertine, little noticed by travellers. The small stream which flows under it has also been considered the true representative of the Rubicon, the line of separation between ancient Italy and Cisalpine It unites with the Rigossa and Pisciatello, and falls into the Adriatic about 6 m. lower down. Dr. Cramer, following Cluverius, thought that these united streams, which are here known as the Fiumicino, must be identified with the Rubicon; the strongest argument in favour of which is the distance of 12 m. given in the Peutingerian Table; but we shall presently arrive at one which has much more claim than either of them to be identified with that celebrated stream.

61 m. Savignano (2393) has been considered to mark the site of Compitum Vise Emilies; but many antiquaries place that ancient station at Longiano, a village a few miles farther inland, where ruins with several relics have been found. The town was fortified by Innocent VI. in 1361. [Good road S.E. to (20 m.) San Marino, which has long been a conspicuous object on the rt.]

Before arriving at

63 m. Sant' Arcangelo, birthplace of Clement XIV., the high road crosses, by a Roman bridge, the Uso. a considerable stream, which is called It flows to this day Il Rubicone. directly into the Adriatic, after a course of about 25 m. from its source between Monte Tiffi and Sarsina, rising about midway betweeen the Savio and the Marecchia, and running parallel to the latter river for several miles. At its mouth it is a copious stream, and its course leads to the conclusion that it is more likely to have formed a boundary than any of the others. The peasantry, who can have no interest in upholding the theories of antiquaries, to this day give it the name of Il Rubicone, and the deci-sion was in favour of this stream in lawsuit declared at Rome in 1756, in

which the question was involved. The several streams between Cesena and Rimini which have been considered to be the Rubicon are the Pisciatello, rising near Monte Farnetto; the Rigossa, near Roncofreddo; the Fiumicino, or river of Savignano, near Sogliano; all uniting into a single channel before entering the sea, where it is crossed by the high road from Ravenna to Rimini; and the Uso. The Rly. now runs due E.

70 m. Rimini (Rte. 97).

ROUTE 103.

VERONA TO MODENA, BY MANTUA AND SUZZARA.

Miles.	Stations. Routes.
	Verona Porta Vescovo
2	Verona Porta Nuova
7	Dossobuono 84
12	Villafranca
18	Roverbella
23	Sant' Antonio
26	Mantua 57
29	Borgoforte
38	Suzzara 104
43	Gonzaga Reggiolo
55	Carpi 105
64	Modena . 101, 106

Verona is described in Rte. 73. At the (2 m.) Porta Nuova Stat. the Rly. turns S.W. through a fertile plain, but presents little of interest. The country on the rt. of the line is celebrated as the scene of some of the most bloody actions between the Piedmontese and Austrians in 1848.

7 m. Dossobuono Junct., where the Rly. to Rovigo turns off S.E. 5 m. W. lies Somma Campagna, from which Charles Albert blockaded Radetsky in Verona.

12 m. Villafranca (7400). Here the negotiations between the Emperors of | in order to appreciate the strength France and Austria for the convention this fortress and the peculiarities which put an end to the war, 11th its situation.

July, 1859, were conducted. The fine old Castle was founded in 1199 by the Veronese; but the present embattled brick building is of the 14th cent. 5 m. W. is Custozza, where, after a most sanguinary and protracted contest, the Piedmontese were worsted on the 25th of July, 1848, and obliged to re-cross the Mincio. In 1866 there was another fierce struggle here between the Austrians and Italians, commemorated by a monument in the form of an obelisk, which is visible from the Rly.

[5 m. W. of Custozza are Valeggio (2000) and Borghetto, on opposite banks of the Mincio. The Scaligerian Castle of Valeggio, on the E. bank, has a lofty keep. This is an import ant military position, as affording an easy passage of the Mincio. Here the French crossed in August, 1796, after the battle of Castiglione; the Piedmontese in 1848-the Austrians on both occasions retreating to Verom; and again the French in pursuit of the Austrians, after their defeat at Solferino on the 24th June, 1859. Valeggio is the centre of a rich silk district. The fortified bridge or cause way between it and Borghetto was built in 1393 by Gian Galeazzo Visconti, who has in this fabric exhibited his passion for architectural magnificence. His engineers found a Roman substructure, upon which they erected this causeway, at each end of which was a lofty gate-tower, and in the centre the bridge over the Mincio: the latter has long been broken down. The causeway is 602 yds. long, battlemented an either side like the bridge at Verona, and defended by lofty turrets.]

18 m. Roverbella (3400) is at some distance on the rt. of the Stat.

23 m. S. Antonio. This was the old station of Mantua before the Rly. was continued, and pedestrians will do well to alight here and walk into the city Further on, the Tramway joins the Rly. on the l., and the train passes the CITADEL OF MANTUA, where the Tyrolese patriot, Andreas Hofer, after his betrayal to the French, was shot by order of Napoleon in 1810. A small marble monument has been erected to him by the Austrian soldiers. The body was removed in 1823 to Innsbruck.

The Rly. now crosses the lagoon, skirting on the l. the Argine Mulino, a curious Bridge connecting the Citadel with the Town.

26 m. Mantua Junct. (Rte. 57). The Rly. now runs S. through an uninteresting country, crossing the Po at

33 m. Borgoforte, where is a Castle erected in 1211.

38 m. Sussara Junet. (Rly. S.W. to Parma.)

55 m. CARPI (6000), on a branch of the Secchia.

At the N. end of the large oblong Piazza stands the Cathedral, built by Baldassare Peruzzi in 1520. At the end of the l. aisle is a figure of Christ holding the Cross, by Begarelli, and Statues of Faith and Charity, by Prospero Clementi. The slabs of white marble and cipollino, on the Pulpit, with Evangelistic symbols, and a curious sleeping figure, belong to the

Chiesa Sagra, or Old Cathedral, an 11th-cent. Lombard building, of which a fragment only remains. Within is the sarcophagus of Manfredo Pio, one of the Lords of Carpi, with elaborate sculptures by Sibilio Guarnieri (1352). The Castle, which stands between this little Church and the Piazza, is a very picturesque mass of brickwork.

On leaving Carpi, the Rly. continues S., crosses the Secchia, and falls into the main line between Milan and Bologna shortly before reaching

64 m. Modens (Rte. 101).

ROUTE 104.

SUZZARA TO PARMA, BY GUASTALLA.

Miles.				F	coutes.
	Suzzara .				103
4	Luzzara				
8	Guastalla				105
10	Gualtieri				
16	Brescello				
22	Sorbolo				
28	Parma .	57	7. 10	01.	124

The Rly. runs S.W. to Luzzara, on the rt. bank of the broad Po. The river is skirted to

Guastalla (3000), at the confluence of the Crostolo with the Po, capital of the Duchy of Gonzaga, which fell to Parma in 1746, on the extinction of the male line. In the Piazza is a bronze equestrian Statue of Ferdinando Gonzaga (1559), by Leone Leoni. (Rly. S. to Reggio.)

The course of the river is now followed W. at some little distance from

its banks, to

Brescello, on the Po. Here the line turns again S.W., and crosses the Enza

Parma (Rte. 101).

ROUTE 105.

REGGIO TO GUASTALLA.

Miles.	Stations.			Routes
5	Reggio Bagnolo	• •	•	101
•	11 Corregg	rio		
12	17 Carpi . Novellara		•	103
18	Guastalla			104

A narrow-gauge line, starting from a platform close to the main Stat. at Reggio. It runs N. to Esganlo, where a line branches off E. to Corpi, passing Correggio, once the capital of small principality, and the birthplace

in 1494 of Antonio Allegri (1534), the celebrated Painter. A Statue in his honour by Vela (1880) adorns the Piazza. The main line continues N. to Novellara, where it turns N.W. to Guastalla.

ROUTE 106.

SASSUOLO TO MIRANDOLA, BY MODENA AND CAVEZZO.

Miles.	Stations. Sassuolo	Routes.
	Casinalbo Modena Bastiglia	101, 103
27	Cavezzo 4 San Felice	. 111
30	13 Finale Mirandola	of stare

Sassuolo, a small town near the rt. bank of the Secchia, has a Villa which belonged formerly to the dukes of Modena. Rly, in construction N.W.

7 m. Ventoso (Rte. 101). Our line runs N.E. to

Modena Junet. (Rte. 101), and continues N.N.E. to

Cavezzo Junct., whence a Rly strikes E. to Finale, crossing the unfinished Rly. between Verona and Bclogna at San Felice. N. of Cavezzo lies

Mirandola; a picturesque old Town, formerly capital of the duchy of Pico. The Cathedral, Church of the Gesu, and Ducal Palace are worth a visit.

ROUTE 107.

BOLOGNA TO FLORENCE, BY PISTOIA.

Miles.	Stations.	Routes,
	Bologna	
	95, 98, 101	1, 102, 111
6	Casalecchio	
12	Sasso	
17	Marzabotto	
25	Vergato	

- Riola 37 Porretta Pracchia
- 55 Piteccio
- 61 Pistoia (Cent. It. 3)
 - 71 Prato 77 Sesto Fiorentino 82 Firenze

Bologna is described in Rte. 95. The Rly. runs W., crosses the Reno, and then, turning S., follows its I. bank. The scenery is striking, and the engineering of the line wonderful, especially on the descent to Pistoia. Views generally on the l.

6 m. Casalecchio. Here we cross the Steam Tramway which connects Bologna with (20 m.) Vignola, on the Panaro.

Casalecchio was the scene of a battle in which Giovanni Bentivoglio was defeated by the army of Gian Galeanzo, on June 26, 1402. The allied army of Florence and Bologna, under Bentiroglio and Bernardo de Serres, had encamped at Casalecchio, contrary to the judgment of the latter general, who was anxious to have retired within the walls of the city. While they were waiting for reinforcements from Florence, the 15lanese, under Alberigo da Barbia-gave battle. The Bologuese troops, weary of the tyranny of Bentivogle, refused to fight; Bernardo de Series was taken prisoner; the inhabitant, encouraged by the faithless promise made by Gian Galeazzo that he would restore their republic, opened the gates to the Milanese, and two days alternated Bentivoglio was murdered by coder of Barbiano. In 1511, Casaleschio was decore of the victory gained by the Sacone of the victor

over the troops of Julius II., commanded by F. M. della Rovere, Duke of Urbino. It was fought on the 21st May, and was called "the day of the ass-drivers," because the French knights returned driving asses laden with their booty.

The Rly. skirts the base of the low hills that border the valley of the Reno on the W., and in the narrow defile of Il Sasso (at the foot of a cliff overhanging the torrent), cuts through some good super-positions of the molasse or sands of the pliocene formation on the blue sub-Apennine marls.

12 m. Sasso, where the Setta flows into the Reno from S.S.E. An underground Aqueduct of Roman times, recently restored, carries water from this point to Bologna. The Rly. follows the crooked valley of the Beno torrent, the bed of which is in summer nearly dry. The mountains on each side rise to a height of 3000 or 4000 ft., and are covered with scrubby bush. The lower parts are scantily clothed with chestnut-trees. There are some deep cuttings and a short tunnel before reaching

17 m. Marsobotto. At the large Villa Aria is a Museum of Etruscan antiquities discovered in an ancient necropolis at *Misano*, towards the river. (Permission from Conte Pompeo Aria, Via S. Stefano, Bologna.) Four tunnels, some remarkably good specimens of bridges over the lateral torrents, and numerous embankments lead to

25 m. Vergato, where we cross the rapid and sometimes dangerous torrent of the Vergatello. The appearance of the country changes: the valley of the Reno widens; the hills on either side becoming rounded and less precipitous. Tertiary marls and sandstones give way to calcareous rocks of the cretaceous or eccenic period.

30 m. Riels, at the end of a tunnel 1580 yards long. On the other side of the Reno rise the rugged peaks of Moste Ovolo and Monte Vigese; by a terrific landslip from the latter the

village of Vigo was overwhelmed in 1851. Continuing along the 1, bank of the river, the restored castle of Savignano is a picturesque object, in the angle formed by the junction of the Reno and Limentra on the 1. Crossing the Reno and penetrating a spur of hills by the tunnel of Casale, 1½ m. long, the Rly. enters a picturesque amphitheatre surrounded by verdant hills, on the summit of which are seen, to the rt., ruins of medieval towers. The Sella torrent, and afterwards the Reno, are crossed before arriving at

37 m. Porretta (fair buffet), a village of 3000 inhab., celebrated for its mineral waters and baths, which are much frequented in the summer months (1130 ft.).

The waters, 89° to 101° Fahr., issue from a sandstone rock of the cretaceous period; they contain a variable portion of sulphuretted hydrogen and carbonic acid gases, and in some localities so large a quantity of carburetted hydrogen as to make its collection profitable for lighting purposes. This application of natural gas was first made by an ingenious shoemaker, named Spiga; since which a part of the village has been lighted with it. Besides these gases, the waters contain muriate, bromate, and carbonate of soda, and a peculiar pseudo-organic matter. They are used both in the form of baths and internally, and are considered to be efficacious in chronic glandular obstructions, in rheumatism, paralysis, and nervous affections generally.

Monte Cardo, which rises behind the village, emits carburetted hydrogen from fissures in the sandstone, which ignite on the approach of a light, as in the case of the emanations of Pietramala and Barigazzo. (Rte. 108.)

mala and Barigazzo. (Rte. 108.)

Leaving Porretta, the Rly. passes through a short tunuel. The mineral spring of Porretta Vecchia (89° Fahr.) is situated in this defile, and is principally resorted to by drinkers. The valley then expands; woods of oak clothe the sides of the hills, the line ascending more rapidly. The

Reno is crossed by the Ponte della Venturina. Beyond this is a narrow gorge of 10 m., in the course of which are passed thirteen short tunnels, the river being repeatedly crossed. The longest is the Galleria del Balone. The train then emerges into an amphitheatre of hills, in which is situated

46 m. Pracchia (2025 ft.), on the highest point of the line. During the journey from Bologna the Rly. has passed through 23 tunnels, having a total length of 6 m., and crossed the Reno 19 times.

[Carriage in 11 hr. to Gavinana (2500 ft.), a mountain village in a pleasant situation, with chestnut woods and fine air. ½ hr. further is San Mar-cello (2100 ft.), ¼ m. beyond which is the Villa Margherita, a favourite Pension in Summer. 7 m. from Pracchia is Cutigliano (2200 ft.), on a projecting ledge which rises above the valley of the Lima. 3 hrs, further, in a splendid position on the summit of the ridge which divides Tuscany from Modena, is Abetone (4500 ft.), also called Boscolungo, much frequented during the summer months by English visitors who have spent the winter in Florence or Rome.

The train now penetrates the central ridge of the Apennines by a Tunnel nearly 13 m. in length (43 min.). After passing a third tunnel the viaduct of Piteccio is seen some 1200 ft. below. To reach this, the Rly. makes a circuit of 10 miles round the mountain, descending rapidly. On the S. slope of the line are 18 tunnels, two of them over 1 m. in length. On coming out of the sixth there is a fine view on the I. over the plains of Tuscany. The line continues to descend, sweeping round the mountain, and passing through a tunnel of 1162 yds. to

55 m. Piteccio. The village is seen below in the valley of the Ombrone, and the Rly. is carried over one of the finest works of engineering on the line-a Viaduct, of 18 arches in 3 ranges, high above the church tower of the village. Two other lofty via- is Pietramals. About 14 m. E. of

ducts across ravines are passed. The tower on the hill to the rt. is modern, and built on the supposed site of the defeat of Catiline (B.C. 60). The Rly. now reaches the plain of the Ombrone, skirts on the l. the beautiful grounds of the Villa Puccini, and soon passes under the mediæval walls of the city to reach

61 m, Pistoia Junct. (Buffet), for which, and for the remainder of the Rly. to

82 m. Florence, see Handbook for Central Italy.

ROUTE 108.

BOLOGNA TO FLORENCE, BY PIETRA-MALA AND THE PASS OF LA FUTA-CARRIAGE-ROAD.

This road across the central chain of the Apennines may be driven in about 18 hrs., but is now seldom used by travellers. The scenery is often picturesque, but there are long reaches of bare uninteresting country, and the ascents are steep.

Leaving Bologna, the road soon enters the valley of the Savena, which it crosses, rising very gradually along the rt. bank of the river, through s fertile district, and passing by the villages of Rastigniano and Musiano to

12 m. Pianoro, situated close to the Savena, The road now quits the river, and the ascent of the Apennines may be said to commence. Additional horses are required, with oxen for the very steep ascents. Three are several fine points of view over the plains of Bologna and the valley of the Po.

24 m. Lojano. From this elevated spot is seen a long chain of distant Alps, the vast plain of the Po and the cities of Mantua, Verona, Padua, and Bologna.

tramala is an interesting phenomenon, called "i Fuochi." It occurs in a very limited space at the base of Monte di Fo, and consists of emanations of inflammable gas. When ignited, the flames rise about a foot from the ground, and should be witnessed by night: they burn most brightly, and rise to a greater elevation in rainy or stormy weather. Round the orifices from which the gas issues, a carbonaceous deposit like soot is formed, as occurs in an ordinary gas-burner. Volta explained the phenomenon as being due to emanations of carburetted hydrogen (coal-gas) from the subjacent arenaceous rock, which contains vegetable remains. Similar phenomena are met with in other parts of the Apennines,-at Barigazzo, Porretta, &c. At Acqua Buja, 1 m. W. of Pietramala, a similar emanation of inflammable gas, passing through water, only becomes ignited on the approach of a light to the bubbles as they reach the surface.

The road now skirts the base of Monte Beni (4080 ft.) and the Sasso di Castro (4135 ft.). The geologist will find much to interest him here. The mountains are formed of serpentine, which has broken through the

subjacent cretaceous rocks.

40 m. Covigliajo, at the foot of Monte Beni. A further ascent brings us to the

44 m. Pass of La Futa (2987 ft.). From this pass, which in winter is at times impassable from snow, a rapid but well-managed descent leads to

51 m. Monte Carelli. The road now runs on the summit of a spur of the Apennines, before descending into the valley of the Sieve, celebrated in the history of the middle ages and in Italian poetry under the name of Val di Mugello. Hence a road on the rt. leads to (8 m.) Barberino, and thence to Prato and Pistoia.

55 m. Le Maschere, commanding a remarkable view. "It overlooks the brow of a mountain which, although

covered with trees, is almost perpendicular; while on the plain far below lies the beautiful vale of Arno, bounded by a circle of magnificent hills, sometimes rising in acclivities, sometimes in polished knolls or bold promontories, cultivated to the very summit with the vine and olive, interspersed with fruit and forest trees, and thickly studded with villas, convents, and churches, presenting an aspect of extraordinary animation and beauty. Turning from the contemplation of this rich, lively, and cultivated landscape, to the bold country spread abroad among the Apennines behind, you behold a prospect finely contrasting Nature in all its most polished splendour with the wild and majestic grandeur of mountain scenery."-John Bell. The handsome villa here belongs to Count Gerini of Florence; it is reached by a fine avenue of trees from Le Maschere.

58 m. Cafaggiolo, on the rt. bank of the Sieve. A short distance beyond it the old road from Bologna to Florence, through Firenzuola and Scarperia, falls into our route. About 4 m. further we pass the village of Vaglia, on the Carza torrent, whose l. bank the road follows to Fontebuona. On an eminence on the l., surrounded by cypress plantations, is seen the Servite convent of Monte Senario, which forms so remarkable an object in the landscape N. of Florence. The large mediæval castle or Villa of Cafaggiolo, formerly a favourite residence of the Medici family, and often inhabited by Cosimo Pater Patriæ, has passed by purchase into the hands of Prince Borghese of Rome.

65 m. Fontebuona. The ascent beyond is very steep. A short distance on the l. is Pratolino, once a favourite seat of the Grand Dukes of Tuscany, situated on the southern slopes of a hill, embosomed in fine trees. The villa, designed by Buontalenti, for Francesco de Medicin, son of Cosimo I., to receive Blanca Capello, has long been demoliabed. Besides the grottoes, fountains and

labyrinths of Pratolino, there is a colossal monster, called the Statue of the Apennines, 60 ft. in height. The rapid descent hence to Florence, along an excellent road, is one of the most interesting drives in Europe. Every eminence is studded with villas: the country, rich in vineyards and olive-groves, seems literally "a land of oil and wine"; cultivation appears in its highest perfection; the Etruscan fortress of Fiesole, with its Arx now occupied by the Franciscan Convent, rises magnificently over the opposite bank of the Mugnone; and Florence, with its domes, campaniles, and battlemented towers, bursts upon the view. This approach recalls the remark of Ariosto, that if all the villas which are scattered as if the soil produced them over the hills of the Val d'Arno were collected within one wall, two Romes could not vie with Florence (Rime, cap. xvi.).

72 m. FLORENCE is entered by the Porta San Gallo. (See Handbook for Central Italy.)

ROUTE 109.

FAENZA TO FLORENCE, BY MARRADI AND BORGO SAN LORENZO.—RAIL AND CARRIAGE ROAD.

Miles, Stations, Routes, Faenza . . . 102
9 Brisighella
12 Fognano
23 Marradi

Borgo San Lorenzo S. Piero a Sieve

7 Vaglia 12 Montorsoli 22 Florence

On quitting Faenza the Rly. turns S. from the main line, and runs at some distance from the l. bank of the Lamone to Brisighella, a picturesque village overlooking the plain. Thence to

Fognano, an inconsiderable village on the l. bank of the river. The views of the Apennines, covered with woods of chestnut-trees, are very pleasing. The Lamone, here nearly dry during the summer months, is an impetuous and dangerous torrent in the rainy season. Following its l. bank, and afterwards crossing and recrossing the stream, we reach

Marradi (2200), one of those strange Italian villages only met with out of the high roads. Here the Rly. ends. Dil. onward. The valley becomes very narrow; the precipices on each side merely allowing room for the river and the road.

1 m. beyond Marradi, at La Biforca, the Lamone receives the Compigno torrent on the 1.; the road continues along the Lamone for 5 or 6 m., until it reaches Crespino, formerly the seat of a Vallombrosian monastery. Not far from it is the picturesque cascade of Valbura. From Casaglia commences the ascent of the central chain, which is crossed at

10 m. Casa di Alpe, or Casaglia (2980 ft.). The road now descends rapidly along the Razotta torrent to Puliciano on the Elsa, and from thence to

20 m. Borgo San Lorenzo (3500), situated on a fertile plain near the l. bank of the river, the principal town in the upper part of the valler of the Sieve, generally called the Mugello. Its Church, dedicated to San Lorenzo, is an edifice of the 13th cent., as appears from an inscription bearing the date 1263: the campanile is nearly a cent, later.

Rly. onward, passing San Piero, a large village near the confluence of the Carxa and Sieve. At Montorseli the Rly. turns E., approaching the N. slopes of Monte Senario. It then follows the course of the Mugnone through a deep glen, having on the l. the hill on which the Etruscan arx of the ancient Fesalm stood, and Monte Rinaldi, well known amongst Tuscan architects for its

quarries of building stone, on the rt. Emerging from this ravine, we pass on the l. the Ponte della Badia, so called from the neighbouring convent, founded by Cosimo dei Medici, and reach

Florence Junct. (See Handbook for Central Italy.)

ROUTE 110.

FLORENCE TO FORLY, BY DICOMANO AND THE PASS OF S. BENEDETTO.—CAR-RIAGE-ROAD.

A pleasant drive of two days, sleeping at San Benedetto.

Leaving Florence, we follow the Rly. and the rt. bank of the Arno as far as

- 12 m. Pontassieve Stat. (see Handbook for Central Italy, Rte. 7). Here our road strikes off N.E., leaving on the rt. the road to Vallombrosa, and ascends the valley of the Sieve to
- 22 m. Dicomano, an old town, prettily situated at the junction of the Sieve and Dicomano torrents. The road now follows the river of San Godenzo, and the ascent becomes steep.
- 30 m. San Godenso, situated at the southern base of the central chain, among wooded scenery. The admirably constructed road now ascends to the
- 34 m. Summit of the Pass. The descent is gradual, and well-managed; and the road shortly attains the banks of the Montone, which it follows to
- 38 m. San Benedetto. Still descending the l. bank we reach
- 44 m. Portice, an old fortified town, with a ruined castle, which once commanded the road from Romagna. There are some emanations of in-

flammable gas, similar to those at Pietramala, near the hamlet of Quer-ciolano on the l. of the road.

- 50 m. Rocca San Casciano (1600), on the rt. bank of the Montone; the most important town of Tuscan Romagna. S.E. runs a road across the pass of Le Forche to Galeata and (15 m.) Santa Sofia, in the upper valley of the Ronco. Our road continues along the Montone, between Monte Grosso on the rt. and Monto Torcello on the l. After 5 m., a good road strikes l. across the pass of Monte Trebbio to Modigliana, a very ancient town of 3000 inhab., probably the Castrum Matilium of Livy.
- 56 m. Dovadola, with a ruined castle. (Near this commence the Miocene deposits, which are seen forming precipioes of almost horizontal strata behind the village; they rest on the Eocene limestones and marls forming the centre of the chain, and are succeeded by the Pliocene or sub-Apennine marls and sands which extend to the valley of the Po.)
- 60 m. Castra Caro—the ancient Salsubium—celebrated for its mineral waters, which issue from the Miocene beds, and contain iodine. They have proved efficacious in glandular and scrofulous, affections. Castro Caro has a picturesque mediaval Castle, on a mass of marine breccia or Panchino, which rises precipitously above the town.
- 65 m. Terra del Sole, formerly the frontier station of Tuscany, a walled town on the l. bank of the *Montone*.
- 67 m. Rovero, beyond which Bertinoro, picturesquely perched on one of the last spurs of the Apennines, is seen at some distance on the rt. The Montone is crossed just outside the gates of

200 1 NAV 100 100

. 70 m. Forli (Rte. 102).

ROUTE 111.

BOLOGNA TO SAN FELICE SUL PANARO.

Miles, Stations, Routes, Bologna 95, 98, 101, 102, 107 12 S. Giovanni in Persiceto 19 Crevalcore

27 S. Felice sul Panaro 106

This important Rly., which is being continued in a straight line to Verona, ends for the present at San Felice, a Stat. on the Rly. between Modena and Finale. It will cross the Po at Ostiglia (Tramway W. to Mantua), intersect Rte. 57 at Nogara, and fall into the Rly, between Rovigo and Verona (Rte. 84) at Vigasio.

communication of the same stand

waters, which three from the 51 security ROUTE 112.

FORLY TO RAVENNA.

Steam Tramway 5 times a day in about 1½ hr., leaving Forli by the Barriera Mazzini. The line runs N.E. nearly as far as (5 m.) Sisa, and then turns N., following the l. bank of the Ronco, which is confined within its channel by high banks. Numerous farm-houses are thickly scattered over the fertile but uninteresting country. At (13 m.) Ghibullo the direction becomes N.N.E. On the rt. bank of the Ronco, at (18 m.) Ponte Cella, stands the COLUMN OF GASTON DE FOIX (Rte. 97). A mile further we cross the canal which unites the waters of the Montone and Ronco, and the city is entered by the Porta Sisi.

20 m. RAVENNA (Rte. 97).

ROUTE 113.

PARMA TO SPEZIA, BY PONTREMOLI-RAIL AND CARRIAGE-ROAD.

Miles. Stations. Routes. Parma . 57, 101, 104 Collecchio

15 Fornovo 23 Solignano 28 Berceto

Pontremoli
4 Filattiera
7 Villafranca 11 Licciana Terrarossa 13 Aulla

18 S. Stefano di Magra

21 Vezzano 26 Spezia . . . 123

Scenery dull until reaching the summit of the Apennines. The old road was much frequented in the middle ages by persons going to Rome from countries beyond the Alps; hence the names then given to it of Strada Francesca and Romea. Anciently, a branch of the Via Clodia appears to have traversed this pass.

The Rly., on leaving Parma (Rte. 101), runs S.W. to

Collecchio, a village pleasantly situated near the commencement of the hilly country, with a good Gothic church and baptistery. Hence along the hills which bound the valley of the Taro, gradually approaching that river, to

Fornovo (Forum Novanorum), at the foot of the Apennines, on the rt. bank of the Taro, at its junction with the Ceno, a considerable stream flowing from the W. There are many vestiges of Roman autiquities in the walls of the principal church and some of the adjoining houses. The church is rather a good Lombard structure; on the front are some curious relies particularly one representing Seven Mortal Sins. There was battle fought here in 1495 between Charles VIII. of France, on his return from Naples, and the Italian confederates under Francesco Gonzaga, Marquis of Mantua, when the latter were defeated with great loss, although numbering more than fourfold the victorious army. The Rly. now begins to ascend over a spur of the Apennines separating the Taro and Bagnanza valleys, winds round Monte Prinzera, and passing several villages, reaches

Berceto, a picturesque ancient town in the midst of the mountains. The church is Gothic; the piazza, fountain, and the whole scene around, are singular. Here the Rly. for the present comes to an end, and the traveller goes forward by diligence or carriage. The road ascends the Bagnanza torrent to the wild and desolate Cisa Pass (3420 ft.), by which it is supposed that Hannibal penetrated into Etruria, after having defeated Sempronius on the Trebbia. We here enter the province of Upper Lunigiana (Rte. 123). The road descends rapidly by (10 m.) Monte Lungo to (15 m.) Mignenza on the Magra, the rt. bank of which it follows to (20 m.) Pontremoli, where the Rly. journey is resumed.

Pontremoli (3400), derives its name probably from a shaky bridge over the Magra (Pons tremulus). the traveller finds himself amongst a new race, and many buildings have a distinct character. Situated in triangle formed by the junction of the Magra and Verde torrents, Pontremoli consists of an upper and lower town, the former surrounded by massive and picturesque fortifications. As the key to one of the most frequented passes of the chain between Tuscany and Lombardy, it has repeatedly changed masters. Some of the old towers were raised in 1322 by Castruccio, the lord of Lucca; others by the Genoese, when they held possession of the Lunigiana. Pontremoli also belonged for a time to Milan, as the armorial bearings of the Sforza princes show. The lower town has a more modern aspect; the Duomo, unfinished, was begun in 1620. The Annunziata in the S. suburb was built in 1471; within stands a small octagonal temple of white marble and good workmanship.

The Rly. descends the l. bank of the Magra, passing several ruined castles,

Filattiera, with an old Castle of the Malaspina family, the feudal lords of the Lunigiana. At Villafranca the Bagnone torrent flows in from the N.

Terrarossa stands near the junction of the Coviglia and Tavarone torrents with the Magra, both of which are crossed on leaving the Stat. The town of Liociana lies 5 m. N.E. The country is very beautiful between this and

Aulla. [Carriage-road S.E. to

5 m. Ceserena, where a road branches off on the l. to Fivizzano; hence by S. Terenzo and Tendola to

10 m. Fosdinovo (1850), finely situated on a projecting part of the Apennines, with views over the Mediterranean and the Gulf of Spezia; myrtles grow wild in abundance between Fosdinovo and the plain to the S. There is a good road of about 5 m. from Fosdinovo to Portone, which lies 3 m. on the high road from Sarzana to Lucca.

From Fosdinovo a considerable ascent leads to (13 m.) Monte Girone, whence the road descends to (16 m.) Castelpoggio. From this place the road is good and very picturesque as far as (20 m.) Carrara (see Handbook for Central Italy.)

After leaving Aulla the Auletta torrent is crossed, and the Rly. turns S.W. to

8. Stefano di Magra. [Carriage-road S.E. to (6 m.) Sursumo.] "The Rly. continues to Vessano, where it joins the main line between Plus and Specia (Rte. 123).

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ROUTE	-cont			1	PAGE
121. Nice to Genoa, by Sea	son, banese	SECTION STATE	P 14/2		476
122. Nice to Genoa, by Mentone, San	Remo, and	Savona-	Riviera	di	
Ponente.	odr. but h	CONTRACTOR AND	Service .		477
123. Genoa to Pisa, by Spezia-Riviera	di Levante	The language	T PARTY	1	502

ROUTES.

ROUTE 121.

NICE TO GENOA, BY SEA.

Fraissinet and Co. run steamers once a week in about 9 hrs. (95 m.). They are chiefly for cargo, but have tolerable accommodation for passengers. The voyage is very agreeable

in fine weather.

The boats usually hug the land, off which the wind blows during the winter season, passing close to the Cape of Villefranche with its lighthouse, and crossing the Bay of Beaulieu, during which the views of Eza, Roccabruna, and Monaco are very fine. The Cape of San Martino is then passed, and beyond it Mentone, separated from Ventimiglia by a low sandy beach and escarped cliff, beyond which, on the hills, are seen several picturesquely situated villages. Mortola is the first village beyond the Italian frontier, in the midst of an olive grove; Bordighera may be recognised by its plantations of palmtrees. A high cape beyond shuts in a lighthouse, the only one between San Remo, the principal hotels of Villafranca and Genoa. The towns which are seen along the beach; the Laigueglia and Alassio, the island

whole country behind forming a vast amphitheatre covered with olivegroves, and these higher up capped with vines. The mediæval town of San Remo is on the hill-side, the modern one on the shore at its base. Some way beyond we round the Capo Verde, with its Church; then the hamlet of Torre delle Armi, with a square tower and the wide valley of Taggia. Beyond is the fishing village of S. Lorenzo, from which the Rly, skirts the shore to Porto Maurizio, on a high promontory, forming a very picturesque headland. Its little port, where the steamers sometimes stop, as well as the neighbouring one of Oneglia, are protected from S.E. winds and seas by artificial

Beyond Oneglia we pass close under the headland which separates the valleys of Oneglia and Diano, in which are the villages of Diano Marina on the shore, Diano Castello on a hill to the L inland, and Cervo, with a large Renaissance Church. On the E. is the Capo delle Mele, surmounted by

Wiles

Gallinaria, and Albenga—easily recognised by its red towers—Loano, and Finale, are successively passed before coming abreast of the Capo di Noli. Beyond are Noli. Spotorno, the island of Bergeggi, Vado, and Savona.

Beyond Savona numerous villages are passed, the coast becoming more thickly inhabited; the principal towns being Albisola, Varazze, Cogoleto, and Arenzano, all thriving maritime localities, before reaching Voltri. Beyond it the steamer passes before Pegli and its beautiful valley, Cornigliano, and San Pier d'Arena, before rounding the lighthouse point, from which the view of the city of Genoa is magnificent.

One of the greatest drawbacks to this voyage is the confusion on landing. The tariff for boats, including a moderate quantity of luggage, is 1 fr. The custom-house officers are civil; 1 fr. will be ample remuneration for the porters who carry luggage to the Stat. or hotels. Persons proceeding to Spexia and Leghorn on the day of arrival may have their luggage transferred to the steamers for these ports, which will avoid all trouble and expense of landing, and perhaps custom-house visits.

ROUTE 122.

NICE TO GENOA, BY MENTONE, SAN REMO, AND SAVONA. — BIVIERA DI PONENTE.

Mile	s. Stations.	Routes.
15	Mentone	
22	Ventimiglia	
25		
29		
32		
87	Taggia	
89	8. Stefano	
41	S. Lorenzo	
	Porto Maurizio	
48	Oneglia	
	Diano Marina	
	Cervo	
56	Andora	
<i>68</i> I	aigueglia	

Mile		ions.		Routes.
60	Alassi	D		
64	Albeng	ra.		
68	Ceriale	6		
69		etto 8	. Spir	ito
70			-	
71	Pietral	igure)	
78	Borgio	Vere	zzi	
75	Finalm	arina		
80	Noli			
82	Spotor	10		
84				
86	Vado	0-		
90	Savona			. 6
93	Albisso			
95	Celle			
99	Varage	•		
103	Cogolet	0		
106	Arensai			
110				
111	Prà			
112	Pegli			
113		onen	te	
114	Cornigli	iano		
115	Sampier		18.	
117	Genos			. 11

N.B. For a detailed description of this Route as far as the French frontier, including Nice, Monaco, Turbia, and Mentone, see Handbook for France, Part II.

The great majority of travellers naturally make use of the Rly. along the coast, although, from its low level and the numerous tunnels, they thus lose much of the delightful scenery. It is hardly worth while to drive the whole of the way from Nice to Genoa: but between Nice and Mentone, and between San Remo and Savona, the views from the carriage-road are magnificent. From Nice to Mentone there are two roads; one over the mountains by Turbia, having splendid scenery all the way; the other by the sea, through Villefranche and Monte Carlo, commanding exquisite views from a lower level. From San Remo to Alassio is a drive of 5 hrs., halting at Porto Maurizio and Oneglia. From Alassio to Savona, about 7 hrs., stopping at Albenga and Finalmarina Good light landaus with two horses can be hired at Nice or San Remo for 50 frs. a day, and 5 frs. to the coachman.

Nice (67,000) is fully described in

the Handbook for France.

Persons having only a few hours to spare should at least visit the Public Garden and the Promenade des Anglais. They should also ascend to the Château, standing between the town and the port. A winding carriageroad leads to the top, whence there is an admirable view of the mountains and sea-coast as far as the promontory Nice is deserted by of Antibes. strangers, and most of the hotels are closed, from the middle of April to middle of October.

On leaving Nice, the Rly. traverses a long tunnel under the limestone hill of Montboron, emerging on the beautiful bay of Villefranche, and after passing through a low isthmus at the base of the cliffs, runs along

the seashore to

9 m. Monaco (2500). The Rlv. Stat. is at Condamine, in a depression between the town on the rock and the notorious gambling establishment of Monaco, which has a station of its

10 m. Monte Carlo. Lift from the Stat. to the garden-terrace in front of the Casino (25 c.). Concerts daily at 2.30 and 8. The line now runs through a lovely district, with vines, olive and carouba-trees, leaving the green Cape of S. Martino on the rt. before reaching

15 m. Mentone (11,200), lining the margin of a wide bay, which is divided into two parts by the steep and dirty Old Town (130 ft.). 2 m. further, at the Pont St. Louis, the carriage-road crosses the frontier. Near the bridge on the Italian side, and a little below the road, are some caverns, in which have been found the remains of extinct quadrupeds, flint implements, and in one, old human skeletons. The carriage-road makes a long ascent over the promontory. At Mortola it passes through a fort on the edge of the cliff. The fort above the town, with the approaches on the W., forms a frontier defence on the Italian side.

and cuttings, and crosses the Roja, which descends from the Col di Tenda (Rte. 9) before reaching

22 m. Ventimiglia (Buffet). Both the Italian and the French Custom Houses are at the Station, and here luggage is examined in either direction. There is a stoppage of about an hour; money can be exchanged at the Station, and travellers go forward by another train. The Rly. time is also changed, Paris time giving way to Roman time; the latter being 41 min. in advance of the former; that is to say, 3 o'clock Paris time is 3 h.

41 min. Roman.

Ventimiglia (6500) is the ancient Albium Intermelium, and the capital of the Intermelii, a Ligurian tribe. The Roman town stood on the low ground now occupied by the delta of the Nervia. From its position on the brow of a hill commanding the road along the sea-coast, Ventimiglia has always been an important military position, and its possession was much contested in the middle ages by the Genoese, the Counts of Provence, and the Dukes of Savoy. Before the French Revolution it formed the frontier town of Piedmont. It boasts of having had St. Barnabas for its first bishop.

The Cathedral is an old basilica with a modernised nave and good choir; the principal entrance is a good specimen of the Gothic peculiar to the Riviera. In the Romanesque Church of St. Michael, having good crypt, are two Roman milestones found here, one bearing the number oxc., and inscriptions of the reigns of Augustus and Antoninus

On the rt., about a mile beyond the Stat., are some ruins of a Roman Theatre.

A sandy flat is now traversed, and the Rly. crosses the Nervia by an elegant stone bridge, approached by an elevated causeway. [2 m. up the Valley of the Nervia is Campo Rosso, with two early churches and som The Rly. proceeds through tunnels | 15th-cent. frescoes. 3 m. further is the castle of Dolce Acqua, a fine feudal relic of the Doria family. On a height, 1½ hr. N.E., is perched the village of Perinaldo, the birthplace (1635) of the great astronomer Cassini. 2 m. N. of Dolce Acqua is Isola Buona (1200), with paper mills and cold sulphurous springs. 4 m. further is Pigna, with a good stained-glass window and some 15th-cent. frescoes. Above it is a sulphurous spring (80° Fahr.), with Baths.] A flat sandy plain, formed by the detritus of the neighbouring sandstone (tertiary) hills which extend from Ventimiglia, is followed nearly as far as

25 m. Bordighera (2800), a favourite winter resort for invalids. Its aspect is S.S.W., which gives it more evening sun in winter than San Remo, and it is well sheltered from the N. and E. There are numerous charming excursions in the neighbourhood. Here the date-palm is extensively cultivated, not in single specimens, but in large groves; and these trees, said to have been introduced by a community of Dominican friars, centuries ago, give an oriental aspect to the country around. Some of them are bound up or swathed at their summits, in order to prevent their leaves becoming green, as they are required for the Church ceremonies of Palm Sunday. The inhabitants of Bordighera possess the privilege of furnishing them for this purpose to the Chapter of St. Peter's. This exclusive right is said to have been accorded by Sixtus V. to reward the ingenious suggestion of a sailor from this place, during the erection of the great obelisk of the Vatican, who, seeing all efforts unavailing to raise the column when it had reached a certain height, called out to wet the cables (in spite of the prohibition against speaking enforced by a penalty), by which the desired effect, well known to all seafaring people, was instantly procured, of shortening and tightening them. The best Palm-groves lie opposite the E. side of Capo S. Ampeglio. 1 m. further E. is the Chapel of the Madonna della Ruota, with an Annunciation in alabaster. 1 m. beyond is a sulphurous spring (70° Fahr.).

29 m. Ospedaletti. 1 hr. N.N.E. on a steep hill stands La Colla, with a Library of 6000 vols., and a small PICTURE GALLERY, bequeathed by Padre Rambaldi (1803-1865).—Portrait of Card. Leopoldo dei Medici, and a Boy's Head, both by Sustermans. Virgin and Child, by Lorenzo di Credi. Holy Family, by Fra Bartolommeo. The remaining pictures with great names appear to be copies.

32 m. San Remo (16,000), a flourishing, and thoroughly Italian town, the chief place of the province, is picturesquely situated on a declivity descending to the sea-shore, covered by a thick wood of olive-trees. streets which climb the hill, at right angles to the sea, are narrow, tortuous and steep, arched over and crossed by buttresses of masonry, and extremely picturesque. In the neighbourhood there are numerous carriage-roads, which afford pleasant drives. An aqueduct brings fresh water in iron pipes from the springs at Badalucco. The principal Church is very ancient, and in the ordinary Gothic style of the country. Near San Siro is a Hospital for Lepers. The Villa Zirio, above the Corso di Levante, E. of the town, was the residence of the Crown Prince Frederic from Nov. 3, 1887, to Mar. 10, 1888. There are two English Churches, and a Presbyterian Church, in stone and terra-cotta.

4 m. E. is the Church of the Madonna della Guardia on Capo Verde. *Magnificent panoramic view.

7 m. N. is Ĉeriana, which has a very Eastern look. (Carriage there and back, 14 or 20 fr.) 2 hrs. N.N.W. is the village of S. Romolo (1700 ft.), at the foot of Monte Bignone (4300 ft.), which may be ascended thence on foot or on donkeys in 3 hrs. A very pleasant walk may be taken W. along the shore to (3 m.) Capo Nero.

San Remo is much frequented as a winter residence. An absence of the cutting winds which occur sometimes at Nice, and a freer circulation of air

than at Mentone, give it certain advantages over both. The climate is softer than at the former place, and more bracing than at the latter.

The Rly, and high-road continue along the beach through Arma, with an old square castle at the entrance of

the village.

27 m. Taggia (5000), the residence of Giov. Ruffini (Dr. Antonio). The village lies 3 m. up the valley. ½ hr. E. is Castellare.

39 m. S. Stefano, a fishing-village lying along the beach, on which a heavy surfusually breaks.

41 m. San Lorenzo, beyond which is a tunnel through the lowest part of the promontory, on which stands

46 m. Porto Maurizio (8000), one of the most characteristic towns of the Riviera, standing on a high promontory projecting boldly into the sea, and overlooking its little tranquil port, generally crowded with the picturesque coasting-vessels of the Mediterranean. The Church, a handsome building, with a portico of Corinthian columns in two rows, was erected at the sole cost of the late Marchese Brignole Sale of Genoa, the owner of a large estate here. The neighbourhood produces much oil.

48 m. Oneglia (Buffet). The town (8000) was bombarded and burnt by the French under Admiral Truguet in 1792. Andrea Doria, the great Genoese admiral, was born here in 1468. In the autumn the fronts of the houses are often seen hung with the inflated pig-skins in which the wine is kept. A wire Suspension Bridge, with piers of white marble, crosses the Impero torrent at the entrance to the town. (Toll for carriages 2½ frs.) Oneglia, together with Porto Maurizio and Diano, suffered severely from the earthquake of 1883. A road runs N. to (45 m.) Ceva (Rte. 5).

A long tunnel leads to

shore. Diano Calderina and Diano Castello stand upon hills to the l.

53 m. Cervo, on a hill overlooking the road, with a large Renaissance church.

56 m. Andora. After crossing the Merula, on the l. is the haunted Castle of Andora, a ruin. Here, it is said, a Papal Nuncio was murdered, and the curse pronounced in consequence has depopulated the adjoining territory. Beyond this the promostery of Mele is passed by a long tunnel.

58 m. Laigueglia, where Gallinara, a pudding-shaped island, and Capo di Noli come into view.

60 m. Alassio (5000), a place of some commercial activity, and a favourite winter resort. Several English gentlemen have built villas here, some of which are surrounded by beautiful gardens. In summer Alassio is a favourite bathing-place with the Italians, the shore having two miles of fine hard sand. There is an English Church open for service in the winter. Fine view from the Madonna della Guardia.

Alassio is said to derive its name from Alassia, a daughter of the Emperor Otho the Great, who fled to the forests in this part of the Riviera with her betrothed Aleramo.

After a short tunnel under the Capo di Santa Croce, the island of Gallinara is passed about \(\frac{1}{2}\) m. from the shore. Its name is said by Varro and Columella to have arisen from its containing a particular species of domestic fowls; which so multiplied as to overrun the island.

[Here opens out the beautiful and fertile valley of Albenga. It is watered by the river Centa, one of the few streams of the Riviera which are perennial. 4 m. N.N.W. is Lussignano, for some time the residence of Madame de Genlis. The vines are often allowed to hang in festions from the trace—a practice which improves the press—a practice which improves the second of the contraction of the c

51 m. Diano Marina, upon the trees-a practice which improves the

landscape at the expense of the liquor. The female peasantry arrange their hair with much taste, usually adding small bunches of wild flowers.

2 m. further is San Fedele, with a ruined feudal castle, and 2 m. beyond it Villanuova, a very curious but deserted old town, surrounded by mediæval fortifications. From hence, passing over a marshy plain, frequently overflowed by torrents, we reach

5 m. Garlenda. In the Church is the Martyrdom of St. Erasmus, by Poussin, well painted, though the subject is disgusting. The Virgin and Child, between St. Benedict and St. Maur, by Domenichino, is painted with great delicacy and sweetness. It was proposed to sell it for 20,000 fr., and to purchase an organ, and otherwise embellish the Church, but the peasantry rose en musse and prevented the completion of the bargain. From Garlenda to Albenga direct, 8 m.]

64 m. ALBENGA (4200), chief town of the district. Both within and without, the aspect of this ancient metropolis of a Republic which was of sufficient importance to be courted as an ally by Carthage is very striking. Three lofty brick towers, besides smaller structures of the same nature, frown over its narrow streets in all the sternness of the feudal ages. these, the loftiest is the Torre del Marchese Malaspina, in front of which, at the basement, are three lions couchant. The second is the Torre dei Guelfi. The third is annexed to the Casa del Comune. These towers derive much of their effect from their bold machicolations and battlements. They have the aspect of castles of romance; and here Madame de Genlis has localised her story of the Duchess of Cerifalco, immured nine long years in a dungeon by her barbarous husband.

The Cathedral is an ancient Gothic building: over the doorways are some reliefs, exhibiting knots and imagery N. Raly.

of a Runic character. The interior is modernised. The Baptistery is an octangular building of the 9th or 10th cent., supported within by Corinthian pillars. It contains early Christian mosaics, with a curious recessed monument enclosing a sarcophagus.

Albenga is one of the unhealthy spots of the Riviera. The frequent inundations of the Centa rendered the ground about it marshy; and the insalubrity was increased by numerous flax-steeping grounds. These, however, are now confined to the vicinity of the sea, at some distance from the town.

Albenga was occupied by the French in 1794, and became the centre of their military operations; and in 1796 Napoleon made it his headquarters. In 1797 it formed a part of the Ligurian republic, an incorporation which terminated its independent political existence; for, although previously subjected to the supremacy of Genoa, Albenga had continued to be governed by its own magistrates and laws.

A Bath and other Roman antiquities have been discovered in and about Albenga; and the Ponte Lungo, 1 m. E. on the road to Genoa, is of Roman construction, at least in the piers. It was built by the Emperor Honorius.

The Rly, regains the shore and skirts it to

69 m. Borghetto Santo Spirito. 2 m. inland lies *Toirano*. The cave of Sta. Lucia in the adjoining hill is filled with stalactites, and beautiful of its kind; one of its recesses is fitted up as a chapel.

70 m. Loano (3800), the principal fief of Luigi Fieschi, so celebrated for his unsuccessful conspiracy. Loano was the scene of the first victory of the French Republicans in Italy, 24th Nov., 1795, when Scherer and Massena defeated the Austrians with great loss.

71 m. **Pietraligure** (1000). The Rly. pierces the Headland of Capra zoppa (lame goat) by a tunnel.

73 m. Borgio Veressi. The village | is on the hill to the l., and above it are four little villages and a church, all close together, but quite distinct.

75 m. Finalmarina (2000), the capital of a marquisate, which anciently belonged to the family of Del Caretto. Towards the end of the 15th cent. the town, passing to the kings of Spain, was strongly fortified, and the ruins of their numerous forts are still seen upon the heights. The Genoese, after a series of contests, acquired the marquisate by purchase in 1713, from the Emperor Charles VI. The principal Church of St. John Baptist, richly decorated in gold and colours, was designed by Bernini. 10 min. inland is Finale Borgo (3800), whose Church of S. Biagio, in part ancient, contains a curious marble pulpit and a monument to Cardinal del Caretto. On the heights above is the Castello Gavone, a picturesque ruin with a fine view. One of the towers is fronted with stone cut in facettes. E. of the Marina is Finale Pia, with an old Lombard Church tower.

The Rly. now passes through several tunnels, the last of which pierces the Capo di Noli.

80 m. Noli (1000), picturesque from its brick towers, and wall mounting a hill to the Castle above the town. Like Albenga, it was a republic, and preserved its own government under the Genoese, until both were devoured by their Gallic invaders. The 11thcent. Church is near the Stat.

82 m. Spotorno, from which is seen towards the E., near the shore, the rocky little Isola di Bergeggi, now uninhabited, with some ruins of an abbey and a castle.

84 m. Bergeggi. At the foot of the cliff is a stalactitic cavern. A tunnel pierces the Capo di Vado, on the top of which is a fort. Beyond it is gained a very fine view of the bay, with Savona and Genoa.

Vada Sabatia, some ruins of which were discovered near the parish Church.

90 m. SAVONA Junct. (Buffet), a flourishing city (20,000), the third on the Riviera, Genoa being the first, and Nice the second. The town has been modernized by the construction of handsome arcaded streets, lined with huge blocks of houses. Large quantities of pottery are made here. At Savona, Mago the Carthaginian deposited his spoils after the capture of Genoa. The acropolis of the Ligurian city stood on the Rupe San Giorgie, now occupied by a Fort. The once ample port is small and shallow, having been spoiled by the Genoese in 1528. They blocked it up by sinking hulks filled with stones, and the deposit of sand and silt did the rest. Here is considerable ship-building activity, vessels of 1000 tons being frequently seen in construction.

The Cathedral was built in 1604. an older and more curious structure having been demolished to make way for the fortifications. This former cathedral had been enriched by Pope Julius II. (Giulio della Rovere), who, born at Albissola close by, was bishop of this see at the time of his election to the Papal dignity. Some of the ornaments of the present cathedral are his gifts, having been saved from the demolished structure; as, for example, the admirably inlaid and carved stalls of the Choir. The freeco of the Madonna della Colonna, by Robertelli, is so called because it was painted on a pillar in the ancient Duomo, from which it was ingeniously detached, and placed in its present situation. In the 1st chapel rt. is an Assumption, with the Nativity, and SS. Catharine, Peter, and Francis, by Lodovico Brea. On the frame are the canting arms of the house of Rovere —an oak-tree, surmounted by the cardinal's hat. It was the gift of Pope Julius; and as almost every picture in Italy has its story, it is said with respect to this, that Julius 86 m. Vado, on the site of the ancient who, when Pope, threatened Michel

Angelo with a halter, or something as bad, because he did not paint fast enough, employed seven painters upon this work, in order to get it soon out of hand. Several of the altars on this side have handsome marbles. In the transepts are modern paintings of merit. There is a curious painted and gilt relief of the Assumption in the N. transept, brought from the old Duomo. In the 4th chapel l. are some fine intarsia panels. The Font is scooped out of an elaborately carved square capital. Close by is a rich Byzantine Crucifix. Beside the cathedral stands the Sistine Chapel. founded by Sixtus IV., uncle of Julius II., as a place of sepulture for the Rovere family. His father was but a poor fisherman, though of noble descent. In the N. porch of the Cathedral there is an Inscription in his honour (1477).

In the church of S. Domenico is an Adoration attributed to Albert Dürer. and a Nativity, by Antonio Semini (1st Chapel l.). In the cloister is a bust to the memory of Chiabrera, one of the best Italian poets of the 17th cent., beneath which is an inscription written by Pope Urban VIII. Chiabrera was born here, and the place is full of reminiscences of him. Wordsworth translated some of his pieces. His villa is near the Church of San Giacomo, in which he was buried. The house in which he was born has the motto chosen by himself : Nihil ex omni parte beatum. A handsome Theatre was erected to his memory in 1853.

At the OSPEDALE is a small Pinacoteca.—Ant. Semini (1500), Nativity with St. Francis and a Bishop. Giov. Mazone (1400), Nativity with S. Bernardino; Annunciation with Saints. Giottesque, Virgin and Child on wood. Donatello, relief of Virgin and Child.

In the Madonna di Castello is a good painting by Foppa, and in S. Giovanni (Scuola dei Poveri) a Nativity by Brizio, a Carmelite friar.

One of the towers of the port is decorated by a colossal statue of the

Virgin, beneath which, in large characters, is engraved the following inscription:—

In mare irato, in subita procella Invoco te, nostra benigna stella.

It is part of a popular hymn sung by the sailors and fishermen on this coast.

No. 56 in the Via Pia is the house in which Pius VII. was a prisoner. It bears a Latin couplet with the date 1809.

Parallel with the Port runs the Via Quarda Superiore, with several interesting staircases and doorways.

The Poet Wordsworth wrote of the neighbourhood: "There is not a single bay along this beautiful coast that might not raise in a traveller a wish to take up his abode there; each as it succeeds seems more inviting than the other; but the desolated convent on the cliff in the bay of Savona struck my fancy most."

Rly. W. to San Giuseppe di Cairo (Rte. 6), for Turin or Alessandria, passing (4 m.) Santuario, so-called from the Pilgrimage Church of the Mudonna della Misericordia, well worth a visit for its singular and picturesque situation. The Church is built on the spot where a miraculous appearance of the Madonna is said to have taken place in 1536; and, though of such recent origin, the devotion of the Riviera so increased its treasures. that they were thought only second to those of Loreto. The greater part of these disappeared under the French; but the Sanctuary has been replenished, particularly by a crown of silver studded with gems, placed on the head of the image by Pope Pius VII. He was kept a prisoner at Savona by Napoleon I., and his desk broken open to steal from it the ring of St. Peter. Marino and Chiabrera in poetry, and Bernardo Castello in painting. exercised their talents in honour of this sanctuary. The Church is lined with marble, and filled with faded paintings of Castello, containing nearly the whole life, legendary as well as scriptural, of the Virgin. The Presentation of the Virgin is by Do-

menichino; the alto-relievo of St. Elisabeth and the Virgin, by Bernini.

Leaving Savona, the Rly, runs inland through tunnels, coming out at Albissola. The town is at the opening of a pleasant valley, and stretches along the shore. Albissola Superiore, 1 m, inland, contains a palace of the Della Rovere family, not the building in which Pope Julius was born, though he was a native of the town. In the Church of the Madonna della Concordia are some good paintings by Fiasella and Ansaldo.

Along this part of the Riviera may be seen villas, sometimes high above the road, sometimes on its level, with their gardens gay with bowers, terraces, trellis walks, and the brightest profusion of trees and shrubs and flowers. These gardens are generally in the old-fashioned, regular style, and are mostly entered by a lofty gate, once surmounted by

armorial bearings.

95 m. Celle. In the Church of St. Michael is a picture of the Archangel, by Pierino del Vaga, painted by him in fulfilment of a vow made during a storm.

99 m. Varazze, a town of importance, stretching along the coast for more than a mile. Here are built a large proportion of the mercantile marine of Genoa, the slips for which along the beach form a busy scene.

Here was born in 1230 Jacopo da Voragine, author or compiler of the Golden Legend, a collection of monkish legends of saints, miracles, and adventures of the Devil, which was most popular in the 13th, 14th, and 15th centuries. It has the fame of being the chief book which transformed Lovola from a soldier to a religious enthusiast. In 1292 its author became Archbishop of Genoa, where he excelled in charity and benevolence. In the hills above Varazze is the singular monastery of the Deserto, founded by a noble lady of the Balbo-Pallavicini family. She to be represented as the Madonna, | Pisano.

though in the Genoese dress of the 16th cent., in an altar-piece by Fiasella.

103 m. Cogoleto (1000). Before entering this town is an extensive foundry of shot and shells. Cogoleto is by tradition the birthplace of Columbus in 1435; and his House, with an inscription on it, may still be seen in the Via Cristoforo Colombo, No. 22. On the other hand, the house of his father Domenico can be proved by title-deeds to have been situated in the suburbs of Genoa, and he himself states that he was born at Genoa-an expression which, however, was quite compatible with his being born within the territory. The family can be traced in Savona, Oneglia, and all about the neighbourhood; and the fact of his being a Ligurian is unquestionable.

The Rly, passes along shore and by three tunnels to

105 m. Arenzano (5000), a pleasing village, beautifully situated on the shore, with picturesque, well-timbered hills all around.

110 m. Voltri (12,000), an industrious town at the mouth of the Ceruso, celebrated for its manufacture of Paper and Sweetmeats. Anciently the Genoese supplied most parts of Europe with paper, and a considerable quantity is still exported to S. America, The Voltri paper is said to have the property of resisting the worm better than any other-a quality supposed to be derived from the sulphur in the water with which it is made. In the valley of the Leira and sulphurous springs, which rush out very copiously near the chapel of the Madonna dell' Acqua Santa. A bathhouse has been erected here. The waters are considered efficacious in cutaneous diseases, and are much frequented by the Genoese during the summer. The beautiful villa of the Marchese Brignole has some fragwas exceedingly beautiful, and is said | ments of sculpture attributed to Gioc

111 m. Prå. Here Genoa may be said to commence. There is scarcely any break in the line of villas, houses, and manufactories with chimneys.

112 m. Pegli (8000). Steam Tram-

way to Genoa.

The Church of Mont' Oliveto, on a hill above, has a Descent from the Cross, by Francesco Succhi of Pavia The Villa Doria was built by (1527).Canzio for Adamo Centurione, one of the richest merchants of Genoa, in the time of Charles V. When the emperor was preparing for his expedition, his treasurer borrowed 200,000 crowns from Centurione, who immediately paid over the amount in ready money, and then forthwith sent a receipt in full to Charles V., who cast it into the flames. similar story is told of the Fuggers of Augsburg.

The *Villa Pallavicini belongs to the Marchese Durazzo. The grounds -entered from a house near the Stat. - deserve a visit, though they are of recent origin, and rather cockney in style. They have been laid out on the side of a hill, at an enormous expense. There are winding walks many miles in extent, emerging from shady groves at points commanding fine views over the Gulf of Genoa, from Capo di Noli to Capo Porto Fino. Temples and kiosks, artificial grottoes with stalactites, and sheets of water with boats, artificial caverns, a Chinese pagoda, and an Egyptian obelisk, excite the admiration of the Italians, who loudly praise "la feracità d' invenzione, la squisitezza di gusto" displayed in this "meraviglia d' arte;" but for English visitors the chief attraction will be the variety and luxuriance of vegetation, the pine-trees, cypress, cedars, oleanders, myrtle, and camelias, growing in the open air. Visitors must be accompanied by a guide. (Adm. 1 fr.) The visit occupies 2 hrs.

113 m. Sestri Ponente (10,000), much frequented by the Genoese in summer for bathing, is a flourishing town, with shipbuilding yards. Behind it rises the hill of La Madonna del Gaso, crowned by a chapel, with a colossal statue of the Virgin. *Magnificent view. The Villa Serra, with its terraces and hanging gardens, is striking. The monastery of Sant' Andrea is now the Villa Vivaldi.

114 m. Cornigliano, a flourishing town with extensive manufactures of printed calicoes. The Palazzo Serra has a fine elevation. On the height above is the Church of Santa Maria Incoronata, which contains a Holy Family, by Pierino del Vaga, of great sweetness, but in a bad condition. Below this is an oratory attached to a convent, with some frescoes of merit; the ceiling is attributed to P. del Vaga. In the neighbourhood is a large Convalescent Home, founded by the Duchess of Galliera.

The Polcevera, which descends from the Apennines near the great tunnel (Rte. 11), is crossed by a bridge built at the expense of the Durazzo family. Here Massena signed his capitulation with Lord Keith and the Austrians for the surrender of Genoa, in June 1800.

115 m. Sampierdarena Junct. (Buffet), a populous and busy suburb of Genoa. In the principal Church is Flight into Egypt, by Cambiaso; and some frescoes, by Fiasella. The Palazzo Spinola is an excellent specimen of a Genoese villa. The great saloon on the first floor is painted in fresco by Carlone. The Villa Imperiale also contains frescoes. (Rly. N. to Alessandria; Steam Tramway to Pontedecimo.)

A long tunnel under the projecting hill which bounds the bay of Genoa on the W., and whose headland bears a conspicuous lighthouse (Lanterna), now leads to

117 m. GENOA (190,000), rising in the form of an ancient Theatre from the sea, and justly styled La Superiod. An old vituperative Tuscan proverb attributes to it the following wents.

Mare senza pesce, montagne senza ok-

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beri, uomini senza fede, e donne senza | vergogna. The Genoese, or Ligurians, from the time of Virgil to Dante, and since, have been the subject of abuse. But the splendid memorials of the charity of past generations, with which the city and its district abound, bear ample testimony to the worth of the inhabitants.

GENOA.

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not a desirable place for persons suffering from chest complaints. Pegli, on the W., affords a more sheltered residence, and Nervi, on the E., is

still better protected.

Genoa is the chief outlet on the Mediterranean for the manufacturers of Switzerland, Lombardy, and Piedmont; and they import many foreign articles-cotton, sugar, &c.-through it. About 12,000 sailing vessels and steamers, with an average of 500 tons each, enter the harbour annually. The trade of Genoa has doubled itself within the last 10 years, the annual imports being now valued at 16 millions, and the exports at 4 millions sterling. As a proof of the increased activity of the Port may be cited the necessity of piercing the Apennines at Busalla with a second tunnel, the traffic on the single line having become wholly unmanageable.

The deep and extensive harbour is protected by two moles. It is somewhat exposed to the S.E. wind and to the heavy swell which follows gales from that quarter; but is protected generally by a series of moles and piers, and has been furnished with commodius basins, at a cost of 1 million sterling, of which two-thirds were contributed by a legacy of the late Duke of Galliera. Genoa is now one of the first commercial ports in the Mediterranean, and a formidable rival to Marseilles, especially since the enlargement of accommodation for the mercantile marine, by the removal of the naval arsenal to Speria.

Manufacturers of silks, velvets, damasks, thrown silks, paper, soap, and the usual trades of a seaport town, employ many of the inhabi-

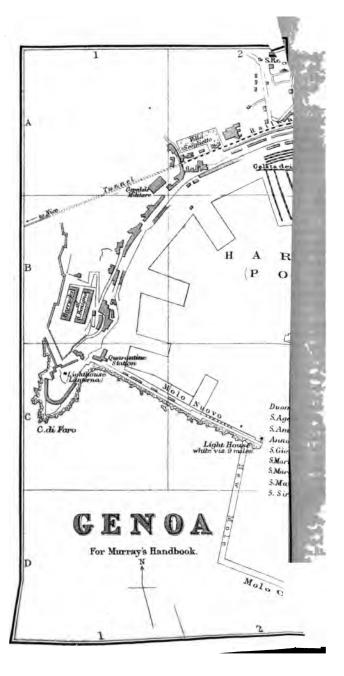
tants.

The articles of manufacture peculiar to Genoa are gold and silver objects, especially filigree-work, velvet, artificial flowers, and coral ornaments. Embroidery on cambric and muslin is also carried to much perfection.

An ample supply of excellent water is brought to the city partly by a mediaval aqueduct, 25 m. long,

The climate is healthy, and the which taps the Bisagnobigh up same atmosphere usually clear, but it is the hills; and partly by one whi





rent from the Scriviu, of the Apennines (Rte. an extensive reservoir cimo.

se are laborious, and a ell-looking people; but character, both physical very peculiar; and they ng feeling of nationality. salmost unintelligible to like simple and graceful the women, consisting carf (pezzotto) pinned to alling over the arms and now only occasionally

tiful road of the Riviera 1 the traveller may have forms a very worthy "I have now seen," says observer, "all the most s of the South, and have in ranking this after onstantinople. But the latter ceases on landing, terior of Genoa does not ir expectations. d, are narrow; but, to the obvious convenience t climate, it does not of e the gloom which it orthern cities. We too ch the idea of small) narrow streets, whereas ned with magnificent his respect, as well as and florid character of

Genoa bears a commblance to La Valetta, t in that island archimething of an oriental t has adopted a more er."—Rose.

closed in from the sea he Molo Vecchio and the the former springing and of the harbour, the W., and overlapping it; to the harbour between s being 550 yds. wide. remity of the W. pier erna (lighthouse), built isses 247 feet above 385 above the sea had previously stood called the Briglia

(Bridle), was erected in 1507 by Louis XII., for the purpose of securing the authority which he had acquired. The lighthouse should be ascended (1 fr.) for its extensive *view and interesting reflectors, which are visible 20 m. to seaward. Close to the foot of the lighthouse is the quarantine establishment. On the N. side of the harbour is the Darsena (dockyard and arsenal) established in 1276; the cost being furnished out of the spoils taken by Tommaso Spinola. In 1861, the Italian Government made Spezia the principal naval depôt, and the activity which used to reign here has in consequence declined.

The city has been repeatedly increased in size, and its walls as often enlarged. The first modern fortifications were erected in 935 near the Stat. of Santa Limbania, on the Steam Tramway to Voltri. In 1155 the Genoese raised another circuit, for the purpose of resisting the threatened attacks of Frederick Barbarossa. Some of the gates are yet standing. Such is the *Porta Vacca, a fine and lofty arch between two towers, leading into the Via del Campo (B. 4).

Another circuit was begun in 1327. In this many of the previous suburbs were included. The ramparts afford agreeable promenades, and are connected on the E. with the Acquasola Garden.

The 3rd circuit, at a considerable distance from the 2nd, encircles all the heights that immediately command the town and harbour, and forms an immense triangle. It is strengthened at different points by stronger works in the form of forts, such as the great citadel of Sperone (1650 ft.) 4 m. due N. of the town. An extensive system of detached redoubts has been added on every peak from which the city or its defences can be threatened. The place has thus been rendered very strong.

The last circuit of fortification was erected to protect the city against the present dynasty, when the Gallo-Sardinian army, under Carlo Emanuele, Duke of Savoy, threatened the very existence of the Republic; and it was,

contributions and voluntary labour. Upwards of 10,000 of the inhabitants worked upon them, without receiving either provisions or pay. Within these walls Massena sustained the famous siege of 1800. The city was invested on the land side by the Austrian troops, whilst the British fleet under Lord Keith, blockaded the port. Massena was at length starved out, and he evacuated the city on the 4th of June, 1800, after a blockade of 60 days, during which the garrison and inhabitants suffered the greatest misery from famine. Of the 7000 troops under Masséna, only 2000 were fit for service when they surrendered. The number of the inhabitants who died of the famine, or of disease produced by it, exceeded 15,000. The present garrison amounts to 7000 men, but treble that number would be necessary to man its works in the event of a siege by any great continental power.

An interesting walk of 10 m. may be taken round the fortifications, following the road on the inner side, from the Lanterna (C. 1) to the Forte dello Sperone, passing a chain of Forts on the way. The road, which commands fine prospects over the town and harbour, and afterwards overlooks the encircling valleys of the Polcévera and Bisagno torrents, re-enters Genoa by the iron bridge over the latter stream (D. 6).

The *Via di Circonvallazione, a fine road winding at a high level between the Piazza Manin (B. 6) and the Albergo dei Poveri (A. 4), affords a charming walk or drive. The road finally descends to the Piazza Annunziata (B. 4).

The streets in the older parts of the town are very steep, and often inaccessible to wheel-carriages; nor are the smaller vicoli convenient for footpassengers. Through these long trains of mules, with their bells and trappings, add to the busy throng. The older houses have an appearance of antique solidity, whilst those in the more modern streets are distinguished

in great measure, raised by voluntary, for their magnitude and fine architecture.

A WALK THROUGH GENOA.

Starting from the Port, and taking the Via Carlo Alberto to its S.E. end, turn up past the Bourse to the *Via degli Orefici, where the goldsmiths have their shops. Thence cross by a narrow street to the *Cathedral. Afterwards to the Piazza Nuova, in which are the Palazzo Ducale and Church of S. Ambrogio. N.E. is the Pinzza Deferrari, with the Accademia di Belle Arti, Library, and Teatro Carlo Felice. The Via Giulia strikes out of this square to the E., and at the other end of it is the Church of S. Stefano. Thence S., bearing afterwards S.W., to S. Maria di Carignano, for the sake of the view from its cupola.

Returning to S. Stefano, and passing its E. end on the l., we reach the *Acquasola Garden, and cross the gay and planted Piazza Corvetto to the Villetta di Negro. From the Piazza the broad Via Roma, with the Galleria Mazzini on its 1., runs down to the Piazza Deferrari, from which. turning rt. at a sharp angle into the Via Carlo Felice, we reach the Via Nuova and its prolongations with their string of Palaces, of which the Palazza Rosso, recognised by its red colour, is the most important. Then follows the Annunziata, at the entrance to the Via Balbi. In this street will be seen (rt.), the *Durazzo Palace and (I.) the *Balbi, and further on the Palazzo Reale. At the W. end of the Via Balbi is the Piazza Acquarente with the monument to Columbus, the Rly. Terminus, close to which the Palazzo Doria.

SQUARES, MONUMENTS, AND GARDENS.

In the irregular-shaped Piazza bequaverde (A. 3) is a monument to Columbus, erected in 1862. On lived there and kept a wool-carder's shop. But tradition assigns his actual birthplace to the village of Cogoleto. The monument consists of a huge square pediment, at the corners of which are seated figures of Geography. Discretion, Steadfastness, and Religion; higher up is a circular pedestal decorated with prows of galleys, on which stands a marble group of Columbus and a woman representing America. On the pediment below are four reliefs, representing events in the life of Columbus. The inscription is in excellent taste; it is simply "A Cristoforo Colombo la Patria." The Italians are naturally proud of the discoverer of America, although they took no part in his voyages; and there is usually to be seen in the harbour some vessel bearing the illustrious navigator's name. In the Piassa Corvetto is a bronze equestrian Statue of VICTOR EMANUEL, Barzaghi, erected in 1886; and at the foot of the Villa di Negro a marble Statue of MAZZINI, by Costa.

The *Via degli Orefici (B. 4) strikes through the heart of the old part of the city, and derives its name from the traders who inhabit it. Before the revolution the goldsmiths formed a guild or company, possessing many privileges and possessions, all of which are lost. One relic they yet preserve -a picture of the Virgin and Children, with St. Eloy, patron saint of the smith' craft, whether in gold, silver, or iron. It is upon stone, framed and glazed, at No. 131 in the goldsmiths' street, and surmounted by a wrought canopy. It is attributed to Pellegro Piola (1607-30), and is said to have excited so much envy on the part of his master, Castello, that he caused his pupil to be assassinated. Napoleon was here, he desired much to remove this picture to the Louvre. "We cannot oppose you by force," said the goldsmiths, "but we will never surrender it;" and accordingly he yielded, and the picture remains.

The goldsmiths of Genoa excel in a beautiful fine Filigree, of silver, or silver gilt, which they work into

bunches of flowers, butterflies, bracelets, wreaths, and other articles, principally designed for female ornaments. They sell them by weight, at a price about 15 per cent. above the value of the metal. These ornaments are very pretty, and are hardly to be procured out of Genoa. Over a door on the rt. (No. 128), ascending from the Port, is a 15th cent. *relief of the Adoration of the Magi.

Public Promenades.—The *Acquasola, a garden-grove, on the old fortifications, is a favourite resort of all classes. Military band three times a week, in summer from 7-9 P.M., in winter from 2-4. At one side is the large Caffè d'Italia, with a tower which commands a good view. The Palazzo Peschiera to the N.E. is the 'Pink Gaol,' occupied by Charles Dickens during the winter of 1844-5. His Christmas Story of 'The Chimes' was written in it. N.W. of the Acquasola is the Villetta di Negro. From its more elevated position, it enjoys a still finer and more extensive view. The garden has been laid out and planted, and the Casino in the centre rebuilt as a Museum, in which are the geological Collections of the late Marchese Lorenzo Pareto, the zoological ones of Marchese Giacomo Doria, Beccari, Antinori, and D'Albertis, the traveller in New Guinea, with others formed by the late Duke of Genoa, great-uncle of the present King.

The Villa Scoglietto (A. 2), belonging to Signor Rosazza, has a beautiful garden, with an admirable view (1 fr.).

CHURCHES.

The *CATHEDRAL of San Lorenzo (C.4) was constructed in the 14th cent., but the doorways and other details of the previous building, erected in the 11th cent., were preserved, and used up as materials. The triple *W.doorway is transition work of about 1205. The N. and S. doorways also belonged to the earlier edifice, but have been

much altered in the rebuilding, and | the Madonna and Child, by G. B. fresh shafts or colonnettes were added to the outside of the S. doorway in 1311. The N. doorway was rebuilt in 1621.

There are traces in this edifice of the taste which prevailed at Pisa and Lucca, Some of the columns of the portal were taken from Tortosa and Almeria, as part of the spoil won at the capture of those cities in 1148. Two of them are twisted palm-trunks. Among the vestiges of an early period are the curious ornaments on the N., exhibiting monsters and Runic knots, and some rude reliefs encrusted in the outer walls. Over the principal entrance is a relief of the Martyrdom of St. Lawrence, with some quaint figures of the 13th or 14th cent.; and several parts of the outer walls are Pagan reliefs, which formed the front of Roman sarcophagi. The lions of Carrara marble were placed at the W. front when the steps leading to it were restored. The handsome S. tower dates from the early part of the 16th cent., that on the N. being unfinished. The cupola was erected by Alessi in 1567.

The Nave (1307-12) is preceded by an elegant inner Gothic porch with a groined roof, formed of alternate courses of black and white marble; over this porch is a gallery for the Doge when he came to hear mass. The nave is separated from the aisles by Corinthian columns supporting nine pointed arches of brown Polcevera serpentine; upon these arches rests an entablature with a long inscription in Gothic characters, over which rises a second tier of round arches. There is no triforium, properly speaking, the walls of the arches being continued to the roof without an intermediate floor. The clerestory is pierced by mean square modern windows. Against the N. door is a fine Gothic Tomb.

The arches of the nave end abruptly at the crossing, the Choir and false transepts being of Renaissance archi- the blood flowing from the side of tecture by Alessi. The high altar is decorated with a fine bronze statue of taken at Casarea in 1101. The

Bianco (17th cent.); the marble statue of S. John the Evangelist is by Montorsoli.

In the chapel at the end of the rt. aisle is a Crucifixion with Sebastian and other Saints, by Baroccio, a good work, with all the painter's faults of prettiness. The Choir has beautifully carved stalls, with backs of coloured intarsia-work. On the ceiling is a large fresco, the Martyrdom of S. Lorenzo, by Teverone. The ancient manuscript choir-books are fine volumes of their kind. At the Pallavicini Chapel on the l. is a detached marble *Statue of a kneeling cardinal.

The *Chapel of St. John Baptist, in the l. aisle, was originally closed to females, except on one day of the year -a prohibition imposed by Innocent VIII., in recollection of the daughter of Herodias. The screen is of rich cinquecento or Renaissance (1496). The canopy over the altar, supported by four porphyry pillars, was erected in 1532 at the expense of Filippo Doria. The 11 statues, and the reliefs which adorn the external arch, are by Guglielmo della Porta. 8 niches in the interior are also filled with statues, 6 of which are by Matteo Civitale (1435-1501); the Madonna and Baptist are by Sansovino (1503). The altar is by Giacomo and Guglielmo della Porta. The relics of the saint are contained in an iron-bound chest, enclosed within a 13th cent. marble coffer beneath the altar. On the 24th June they are carried in procession (see below). The next chapel, dedicated to the Holy Apostles, has an architectural desp (1503) with statues by Gugl. Ports.

In the Treasury is preserved the Sacro Catino, long supposed to be composed of a single piece of emerald and also variously asserted to be a gift from the Queen of Sheba to Solomon, or the dish which held the Paschil Lamb at the Last Supper, or the residual in which Joseph of Arimathea residual

saders and their allies divided the booty; and the Genoese, under the command of Guglielmo Embriaco, selected this precious vessel as their portion. No stranger was allowed to touch the Catino, under heavy penalties: and the attempt to try the material by any test of its genuineness or hardness was punishable with fines. imprisonment, or even death. Acute and sceptical travellers, as Keysler and the Abbé Barthélemy, in spite of these precautions, saw enough to lead them to suppose that the Catino was glass, which is now fully confirmed. But the perfection of the material, as well as of the workmanship, must always cause it to be considered as a very remarkable monument, of remote antiquity. The dish is hexagonal, with some slight ornaments, which appear to have been finished with the tool, as in gem engraving. The colour is beautiful, the transparency perfect; but a few air bubbles sufficiently disclose the substance of which it is made. The Catino was sent to Paris; and when reclaimed was so carelessly packed that it broke by the way. The fragments have been united by a setting of gold filigree. The keys of the cabinet are kept in the Palazzo Municipale (fee, 5 fr.). Another valuable relic is the Cassone di San Giovanni, a shrine made in 1437 by Teramo di Daniele. It is a combination of Gothic panels, tracery, and finials of the most delicate workmanship in silver gilt. The sides are covered with the history of St. John; the figures being almost detached from the background.

On the N., at No. 12, Via Arcivescovado, is a small 13th cent. Cloister of round arches, originally in two stories. Only the N. side and part of the W. remain.

Many churches were demolished during the French occupation. Among those which remain, the most important are

S. Agostino (C. 4), now desecrated—s good specimen of 14th cent. Janoese Gothic. The campanile, in

alternate courses of white and black marble, is remarkable.

8. Ambrogio (C. 4) was built for the Jesuits at the expense of the Pallavicini family. The interior is covered with showy marbles, mosaics, gold, and colours. The 3rd chapel on the rt. has a colossal Assumption by Guido Reni, a powerful composition, with fine heads, "one of those masterpieces which leave one cold," Cic. The Circumcision, over the High Altar, by Rubens, was painted before he came to Genoa, in ignorance of the height and the position whence it would be seen, and in it "he still struggles with the conception and colour of the Caracci," Cic. *St. Ignatius healing a Demoniac, in the l. aisle, "is in conception, form, and colour of a refined noble naturalism, which immensely surpasses the Neopolitans: in the Saint, for instance, the Spanish nobleman is still represented, his expression immensely brought out by the cunning indifferent character of the priests and chorister boys around him," Cic. The four fine Corinthian columns at the high altar are of Porto Venere marble.

The Annunziata (A. 4) was rebuilt in 1587 and decorated at the expense of the Lomellini family, formerly sovereigns of the island of Tabarca off the N. coast of Africa, which they held until 1741, when it was taken by the Bey of Tunis. The interior, rich in marbles, has been regilded and restored in a gaudy style. Over the entrance, in a bad light, is the Last Supper, by Procaccini. In the 1st chapel on the l. are three horrible but vigorous martyrdoms, by Genoese artists.

The Annunziata di Portoria, N. of S. Stefano (C. 5), has a good Renaissance double doorway.

8. Comma (C. 4) has a good roundheaded doorway, six old columns in the nave, and a 14th. cent. Virgin and Child on gold ground to the l. of the high alter. San Donato (C. 4) stands on the site of a more ancient edifice, some of whose columns, in granite and cipollino, it retains. At the first altar on the l. is an Adoration of the Magi, by a Netherlandish master. The octagonal bell-tower is of an early period.

San Giovanni di Prè (A. B. 4) was built by the Knights of St. John, in the 13th cent. : some of the round arches of the original edifice are still visible; the present entrance has been cut into the tribune at the E. extremity of the old Church, at a later period. It was in a rich convent attached thereto that Urban V. resided on his return from Avignon. Some remains of the ancient Cloisters may be yet seen. Here also Urban VI. caused to be barbarously executed five cardinals, made prisoners at the siege of Lucera in 1386; the 6th, Cardinal Adam of Hertford, is said to have been spared in consequence of the intercession of his countrymen, then influential at Genoa. In making some excavations the skeletons of these unfortunate victims of Papal vengeance were discovered. The CRYPT, now used as a warehouse, dates from 1261, but is singularly like English work of a century earlier. Most of the capitals are cushioned, but some are carved, and these are of later character. The head of S. John the Baptist in a recess over the doorway, with an inscription round it, is very curious. The letters have small letters inserted in them, a custom of the 11th cent, or earlier.

The broad Via di Ponte Carignano (C. D. 4) leads over a noble viaduct built by the Sauli. It was begun in 1718, and joins two hills, crossing the streets and houses below. Some of these houses are seven stories high; the bridge rises far above their roofs, and affords a cool and pleasant evening walk. At the S. extremity is the Church of

*S. M. di Carignano, finely situated on a hill, built from Alessi's designs about 1552, and endowed by the Sauli family. It is in the form of a ciation, by Justus de Allasse Greek cross, with a lofty dome. Be-

neath the cupola are four colossal statues, of which St. Sebastian and the blessed Alessandro Sauli are by Puget. The pictures, almost always covered, include: Guercino, St. Francis receiving the stigmata : Combiaso, a large Deposition, on which the painter has " put forth his whole strength; calmly, without any wild pathos, without any crowding, the event is developed in noble energetic forms of deep inward expression, Cic.; Carlo Maratta, Martyrdom of 8. Biagio ; Vanni of Siena, St. Catharine receiving the Sacrament. In the Sacristy is a remarkable picture of SS. John Bapt., Fabian, Sebastian, and Anthony the Hermit, with the Annunciation and Deposition above, and a predella of Christ and the Apostles, attributed to Albert Dürer.

A fine *view is obtained from the top of the cupola (50 c.).

8. M. delle Vigne, a little N. of the Via degli Orefici (B. 4), has a good 13th cent. Tower, figures of Christians S. Lawrence and George over side door, a wooden Crucifix by Maragliano at the end of the N. and, and the remains of an 11th cent. Cloister on the N.

S. M. di Castello (C. 4) dates from 1150. The style is Lombardic. The handsome nave has eight round arches, supported by granite columns with Corinthian and composite capitals, taken from some Roman edifice. In the 3rd chapel on the l. is a curious 15th cent. Annunciation. In the 5th chapel on the rt., which is adorasd with majolica, is a picture by Pier Francesco Sacchi, of SS. John Bapta, Thomas Aquinas, and Antonino of Florence. The choir contains tombs of the Giustiniani, protectors of this Convent, which belonged to the order of St. Dominic. The Gothas stone pulpit to the l. of the high altar, and the incissed gravestones of the Genoese families, deserve archive. In the transept is a fresco of the Augustian, by Justus de Allass

*San Mattee (C. 4), an interesting little Church, was founded in 1125 by Martino Doria, an ecclesiastic of the family. The front (1278) is a good specimen of Genoese Gothic, formed of alternate courses of black and white marble.† Five of the white courses bear inscriptions relating to the achievements of the family. On the pilasters are the Genoese and Doria shields, the red cross on a white ground and an eagle erect. The uppermost inscription commemorates the great naval victory of Scorzola (Sept. 7, 1298) gained by the Genoese, under Lamba Doria, over the Venetian fleet commanded by Andrea Dandolo, both being amongst the most honoured names in the military annals of Italy. In the ancient Roman urn above, with reliefs of children and dead animals, were deposited the remains of Lamba Doria (1323). Above the principal door is one of the very few mosaics still existing in Genoa. It is in the ancient Greek style. The interior was splendidly reconstructed at the expense of the great Andrea Doria : it consists of a small Nave and aisles, with five arches supported by composite columns of white marble : behind the altar is a small choir, with a good Pietà by Montorsoli, who remodelled the Church. He also sculptured the statues of the prophets Jeremiah and David, the saints John Bapt. and Andrew, and the Evangelists, as well as the marble urn and the reliefs on both pulpits. ornaments and figures on the monument of Count Filippo Doria over the two lateral altars were his work. High above the altar hangs the sword sent to Doria in 1535 by Paul III., for the services he had rendered in the cause of the Church. The Chapels contain the remains of SS. Maurus, Eleuterius, and Maximus, brought here from Istria by Pagano Doria. On the l. is a well-carved Organ-loft.

In the Crypt beneath the high altar is the tomb of Andrea Doria, also by Montorsoli, who executed the stucco designs in the vault representing the deeds of the great Andrea. In the adjoining *Cloister (early 14th cent.), are several sepulchral inscriptions of the Doria family, brought from the suppressed church of S. Dominic, and others; and fragments of the two colossal statues of Giannetto Doria. who commanded at Lepanto, and of another member of the family, erected in front of the Ducal Palace in 1577 by the Senate: they were thrown down and mutilated by the revolutionary rabble in 1797.

In the adjoining Piazza are some curious specimens of 15th domestic architecture. Over the door of the House in the S.W. corner is an inscription stating that it was given to Andrea Doria by the Republic: Senat. Cons. Andrex de Oria Patrix Liberatori Munus Publicum. Here A. Doria lived-it was in this small square that he assembled his fellow-citizens in 1528, to consult on the means for driving off the French, by whom Genoa was then besieged. The doorway has some beautifully sculptured arabesques. Over the door of a House facing the W. front is a curious relief of St. George and the Dragon, with the Virgin and a Doge of Genoa; and on another a long inscription relative to the victories gained by one of the Doria family, to whom it belonged. S. of the Church is another ornamented doorway, surmounted by a relief; and at No. 1 Via David Chiossone, leading out of the Piazza to the N.W., is a curious relief representing a conqueror in a triumphal car drawn by centaurs.

Near S. Mattee are the Industrial Schools (Scuole Techniche), the staircase leading to which is decorated with encaustic tiles, made at Savona.

San Siro (B. 4), the most ancient Christian foundation in Genoa, is associated with important events in its history. It was until 904 the Cathedral, under the title of the Basilica dei Dodici Apostoli. In this church the assemblies of the people were held.

[†] This mode of construction was confined at Genoa to public edifices and to buildings erected by the Commune. The four great families of Dorls, Grimaldi, Spinols, and Fieschl, alone among the patricians, had the privilege of employing it.

Here Guglielmo Boccanegra was proclaimed Capitano del Popolo in 1257. Hitherto the powers of government had been wholly enjoyed by the aristocracy. This revolution first broke down the barrier; and although the office of Capitano del Popolo did not continue permanent, it prepared the way for great changes in the constitution. Here, in 1339, Simone Boccanegra was created the first Doge of Genoa, amidst cries of "Viva il popolo!" marking the influence by which he had been raised. His election was, in fact, the crisis of another revolution: the government was completely transferred from the nobles to the people.

The actual Church exhibits few traces of the original edifice, but the campanile behind is of early date. The interior is handsome, in the Renaissance style. The best paintings are-Bernardo Castello, The Saviour in the Temple; Pomarancio, Adoration of the Shepherds; Castello, S. Catharine of Siena; Nativity of the Virgin, by

Aurelio Lomi (4th rt.).

S. Stefano (C. 5), a building of the 13th cent., has a typical Genoese front, striped black and white, and a very beautiful red brick Tower. Over the high altar is the *martyrdom of the patron saint, by Giulio Romano. It is concealed by an unsightly tabernacle and candlesticks, and a fee is demanded for showing it. It was sent to Paris by Napoleon, and the head of the saint and other parts were there retouched by Girodet. "Very careful, beautifully modelled. The lower group round the principal figure is still one of the finest productions of Italian art."-Cic.

PALACEST AND PICTURE GALLERIES.

The most striking Palazzi in Genoa are those of the Via Garibaldi (for-

+ The proper translation of the word Palazzo, which the Italians apply to any large private residence, is not Palace, but Mansion: just as the French Place, in an architectural sense, is not a Place, but a Square.

merly Nuova), Via Nuovissima, and Via Balbi. "The usual disposition exhibits a large hall supported partly on columns leading to a court surrounded by arcades, the arches of which likewise rest upon columns. Sometimes, on one side of the street, these courts are on a level with the external pavement; while on the other the rapid rise of the ground is compensated by a flight of markle steps. Beyond this court is the great staircase rising on each hand, and further still is frequently a small garden, shaded with oranges; so far the composition is admirable. The long perspective of halls, courts, columns. arches, and flights of steps, produces a magnificent effect. But the chief merit of the buildings lies in the parts. There are internally fine apartments, but by no means of magnificence corresponding to that of the entrance."-Woods. Many of them contain pictures by Rubens and Vadyck, both of whom resided here, and the number of portraits left by the latter borders on the incredible.

The more remarkable are :-

Palazzo Adorno (not always visible). No. 10, Via Garibaldi, designed by Alessi. The four eminent families of the Capellazzi (Adorni, Guarchi, Fregosi, and Montaldi), from 1339 to 1528, contested amongst themselve the government of the republic. There are here some good frescoes by Taverone, the subjects being taken from Genoese history. The picture include :- Dejanira and Hercules in the Garden of the Hesperides, IT Rubens; Judith, by Guido Re-Virgin and Saints, by Palma Virchio; Madonna and Saints, by Land Cambiaso; a frieze, with amoria, by Dom. Piola; "four ministers pictures, highly characteristic examples of the antique and allegorio tendency of Mantegna's school, which here turns into an agreeable room the Triumph of Judith, the Trions

over Jugurtha, Love chained by Nymphs, and Love led away Capti -Cic.

The Arcivescovedo (Archiepiscopal: Palace) contains some good frescoes by L. Cambiaso.

*Palazzo Balbi Senarega, No. 4, Strada Balbi (Adm. 10 to 4, 1 fr.). A fine palace, built in the early part of the 17th cent., from the designs of Bart. Bianco and Pier Ant. Corradi. The court is surrounded by Doric colonnades. The rooms are richly decorated, and give a good idea of the dwellings of the wealthy Genoese aristocracy: the vaulted ceilings are painted by native artists. The Picture Gallery ranks third in importance in Genoes.

The GREAT HALL (SALONE) is a magnificent square room, and contains -Vandyck, *Equestrian portrait of Francesco Maria Balbi; Bernardino Strozzi (Il Cappuccino), Joseph interpreting the Chief Butler's Dream. 2ND ROOM. - Titian, Virgin and Child, with SS. Catharine. Dominic and donors. "by Pordenone," Cic.; Vanduck, Virgin and Child; Rubens, Our Lord and St. John the Baptist as infants. 3BD ROOM .- Vandyck, *Portrait of a lady in blue-and-gold dress, seated; *Equestrian portrait of Paolo Balbi the senator, painted over by Velasquez with the head of Philip II. of Spain, to save it from destruction when Balbi was disgraced and banished from Genoa. 4TH ROOM.—Caravaggio, Conversion of St. Paul; "a masterpiece, the execution most careful and irresistibly beautiful." Cic; Dutch School, Holy Family, and Nativity; Strozzi, St. Joseph and the Infant, with a globe. 5TH ROOM, Library.-Bassano, Market. 6TH ROOM (GAL-LERY) .- Bronzino, Man in armour; Flemish School, Lady's Portrait; Grechetto, Finding of Romulus and Remus; Journey of Abraham; Spagnoletto, Philosopher, and Mathematician; Tintoretto, *Male portrait; Vandyck, Holy Family; Portrait of a Spanish Gentleman on horseback; An. Caracci, Young Woman's portrait; Paris Bordone, Copy of Titian's Danae; Rubens, Man's head; Jan Brueghel, Temptation of St. Anthony

—very curious; Memling, Our Saviour on the Cross; Filippino Lippi, Communion of St. Jerome; Paolo Veronese, Portrait of a Venetian Doge.

Palazzo Durazzo (formerly Brignole), in the Piazza Brignole, with two colossal Terms at the portal. The vestibule is decorated with modern arabesques and frescoes. Here is preserved an extensive collection of Engravings, said to exceed 50,000 in number.

*Palazzo Brignole Sale, also called Palazzo Rosso, from the outside being painted red, is in the Strada Nuova, No. 18: its front is very extensive, and, were it not for its colour, the architecture would appear to advantage. A splendid suite of rooms on the second floor contains the extensive PICTURE GALLERY (Adm. on Mon., Thurs., and Sat., 10 to 3; Library on Mon. and Thurs.). Hand catalogues in French and Italian in each room.

The Duchess of Galliera, only daughter of the late Marquis Brignole, with the consent of her husband, munificently presented this Palace to the city in 1874, with its gallery, library, and other contents, and an endowment for its maintenance.

ROOMS I. and II. contain ceiling decorations and portraits.

ROOM III.—Guercino, *Cleopatra; Strozzi, Cook plucking a Swan; Charity; L. Cambiaso, Holy Family.

ROOM IV.—(SALONE), a magnificent square hall, the ceiling decorated with armorial bearings. Frescoes by Deferrari are on the roof. On one of the tables is a large model, in white marble and bronze, of a monument to Columbus, executed by Razzi at the expense of Marquis Brignole. Pictures by Domenico Piola, and Guido Bono, Genoese artists.

ROOM V.—STANZA DELLA PRIMA-VERA.—Paris Bordone, Lady's portrait; Titian, Man's portrait; Moretto, *Botanist (1533); Tintoretto, Man's portrait; *Vandyck, Marcantonio Giulio Brignole Sale on horseback, and his wife; Prince of Orange in armoun Philip II.; Giacomo Bassano, Portraits of father and son; Paris Bordone, *Man with red sleeves, "a won-

derful portrait."

ROOM VI.—Guercino, Cato killing himself; Luca Giordano, Olinda and Sophronia; Lod. Caracci, Annunciation, on copper; Luca d'Olanda, Man's portrait ; Holbein, *Portrait of a young lady ; Strozzi, St. Thomas ; Caravaggio, Raising of Lazarus : gone very dark. "One of the remarkable productions of the less refined naturalism."-Cic. Paolo Veronese, Boy praying; *Guido Reni, St. Sebastian.

ROOM VII .- Bonifazio Ven., Adoration of the Magi; "feeble, with beautiful details." Guido Reni, Madonna; Andrea del Sarto, Holy Family; "genuine replica of a picture in the Pitti Palace." Guercino, Holy Family, with saints; Venetian School, Franciscus Philetus, Doctor (by Pordenone, C. and C.); Guido Reni, St. Mark writing; Tintoretto, Man's portrait.

ROOM VIII. - Paolo Veronese, Judith ; Giacomo Bassano, Man praying in Prison; P. Bordone, Man's portrait; Pellegro Piola, St. Ursula, Vandyck, Christ with the two Pharisees ; "simply a new edition of Titian's Cristo della Moneta; the head of Christ empty, those of the old men excellent,' Cic.—Rubens, Man's portrait. Spagnoletto, Philosopher; P. Bordone, Portrait of a young man; Procaccini, Madonna and Saints; Domenichino, St. Roch; C. Maratta, Flight into Egypt; *Pellegro Piola, Holy Family. "He has shown a specially beautiful naturalism in his pictures here."-Cic.

ROOM IX .- * Vandyck, Portrait of a man in Spanish costume; *Portrait of Geronima Brignole Sale and her little daughter. Paolo Veronese. Lady's Portrait; A. Sacchi, Dædalus and Icarus; Guercino, God the Father: F. Albano, Children.

Palazzo Cambiaso (Gambaro), at the corner of the Via Garibaldi and Piazza Fontane Morose (No. 2), an markable monuments of the history of excellent specimen of architecture, Genoa-a bronze table, containing the the proportions being harmonious award made A. U. C. 633, by Quinto

Portraits of father and son; Titian, | without superfluous ornament. Adjacent is the

> Palazzo Carrega (Cataldi), by G. B. Castello (1560), with a handsome staircase.

> Palazzo Cattaneo, near the Church of San Giorgio (C. 4), has eight portraits by Vandyck in a room on the second floor.

> Palazzo Municipale (Doria-Tursi), Via Garibaldi, No. 9, built by Rocco Lurago, of Como, for the Doge Niccolò Grimaldi, from whom it passed to one of the Doria family, created Duke of Tursi. The fine front is flanked by terraces with open areades, upon which rest gardens. In the lower cortile are some very mediocre frescoes relative to the visit to Genoa of Don John of Austria, removed from the Ducal Palace. On the stairs are frescoes by Carlone, removed from the demolished Church of S. Selestiano, and a statue of Joseph Mazzini, by Saccomanno. On the first floor, in the Council-Chamber, is a bust of Columbus; a box, supported by a hollow pillar, containing some interesting MSS. of that great navigator; and three autograph letters-one to the Bank of St. George, transmitting his will (1502), by which he bequeathed one-tenth of all he possessed to that establishment, and another to Oderigo, the Genoese agent in Spain, complaining that the bank had never acknowledged the receipt of the will. No trace of the will has been discovered amongst the records of the Banco di S. Giorgio. The two mosaic heads of Columbus and Marco Polo, by Salviati, were presented to the my by Venice in 1868.

> In the next room is a Madonia between St. Jerome and a Bishop, by Gerard David, of Bruges; a Cruci fixion, by some old Netherlandish master (not Dürer); and a triptych, with the Adoration of the Magi. &c.

> Here also is one of the most re-

Marcus Minutius and Q. F. Rufus, between the Genuenses and the Viturii, supposed to be the inhabitants of Langasco and Voltaggio, in the upper valley of the Polcevera, who had been disputing about the extent of their respective territories, and had appealed to the Senate from the local authorities. The table was discovered in 1506 by a peasant when digging his land near Piedimonte, 6 m. from Genoa. He brought it to Genoa for the purpose of selling it as old metal; but the Senate purchased it for the commonwealth.

In an adjoining cabinet are Paganini's portrait; his violin, attributed to Stradevarius; and a piece of embroidery representing the martyrdom of St. Lawrence, said to date from A.D. 1001—a gift of the Greek Emperor Palæologus.

Palazzo Giorgio Doria, 6, Via Garibaldi (not always shown), contains a fine full-length portrait of a Lady, by Vandyck; the Duchess of Sforza Cesarini, School of Leonardo da Vinci; and a Shepherd and Shepherdess, by Benedetto Castiglione.

Palazzo Doria (A. 3). The gardens, towards the sea, form a fine feature in the panorama of the port. This pile was given to the great Andrea Doria, in 1522, and partly rebuilt by him in The stately feelings of this Doria, who is emphatically called "Il Principe" (for that title of dignity had been granted to him by Charles V.), are expressed in the inscription which is engraved on the exterior of the edifice: "Divino munere, Andreas D'Oria Cevæ F. S. R. Ecclesiæ Caroli Imperatoris Catolici maximi et invictissimi Francisci primi Francorum Regis et Patriæ classis triremium IIII. præfectus ut maximo labore jam fesso corpore honesto otio quiesceret, ædes sibi æt successoribus instauravit, m.d.xxxviii." Doria's architect was Montorsoli, a Florentine; but many portions were designed by Pierino del Vaga, who, sorrowful and needy, driven from Rome by the calamities which had befallen the Eternal City N. Italy.

when stormed by the Imperialists in 1527, was kindly received by Doria. He worked here, not merely as a painter, but as α general decorator; and it was Doria's express wish to reproduce in his palace, as much as possible, the magnificence of the buildings which Raphael had adorned at Rome. Andrea died in 1560, at the age of 92.

The decorations introduced by Pierino are still to be seen, after having undergone restoration (1845), on the staircase, in the vestibule, and in some of the rooms. The best is the defeat of the Titans by Jupiter, on the ceiling of the Saloon. Here also is a portrait of Andrea with his favourite cat, and a handsome chimney-piece. In the gallery that leads to the terrace above the garden are portraits of Andrea Doria and his family. The figures are in a semiheroic costume; Andrea Doria is grey-headed, his sons are helmeted. and supporting themselves upon their shields. In the garden are walks of cypress and orange, fountains, statues, and vases. The fountain in the centre represents Andrea in the character of Neptune, by Carlone. On the other side of the Rly. is another garden, with a monument raised by Giovanni Doria to Il gran Roldano, a favourite dog (d. 1605, aged 9): here also is a grotto built by Alessio, now almost a ruin, and a colossal Statue of Hercules. The successive employments held by Doria enabled him to acquire great wealth. With these riches he kept a fleet of 22 galleys; a force with which he turned the scale against the French, and accomplished the deliverance of Genoa (11th Sept. 1528) from the heavy yoke which they imposed.

It was under Doria's influence and counsel that the form of government was established in Genoa which lasted till the French revolution. He was offered the ducal authority for life, and there is no doubt but that he might have acquired the absolute sovereignty (see p. 500). The elder branch of the Doria family, to whom this palace belongs, since its alliance with the

Papal family of Pamphili, resides at Rome.

Palazzo Ducale, in the Piazza Nuova (C. 4), was formerly the residence of the Doges of the republic, who held office for two years. The great dungeon tower, with its grated windows, is the only part of the 13th cent. building which now remains. The Palace now contains the law-courts, the prefecture, and offices connected with the public administration, as well as the telegraph office. The front is ornamented with columns, and statues of Genoese worthies. The vestibule, forming a large hall, is supported by 80 columns of white marble: a fine staircase leads, on the rt., to the apartments of the governor, on the I. to the hall of the senate. The latter is decorated with indifferent paintings of subjects connected with the history of Genoa. Of these, the best are copies from pictures of Solimena, that existed before the fire of 1777, the Deposition of the Relics of St. John the Baptist, and the Discovery of America by Columbus. There is also a large picture by I. David, representing the battle of Meloria. The ball also contained statues of the great men of Genoa. These were destroyed by the republicans of 1797; and upon occasion of the fête given to Napoleon as the restorer of the liberties of Italy, their places were supplied by statues of straw and wicker work, coated with plaster of Paris, which still remain. The great hall, 130 ft. by 55, has 56 columns and pilasters of broccatello marble, with yellow marble pediments.

Palazzo Marcello Durazzo, formerly della Scala, 1, Via Balbi, was erected in the 17th cent., by Bart. Bianco. The beautiful court is surrounded by a Doric colonnade of white marble, from a corner of which opens the *flight of stairs, designed by And. Tagliafico, which gave the Palace its at the accession of Elizabeth, could name. It is rich, but confused in not then reconcile himself to the details. The statues of Union and iniquity of letting so much recons Force, in the lower vestibule, are by out of the country to be extracted against his new sovereign. Traverso and Ravacchip. Traverso and Ravacchis.

On the first floor is the PICTURE GAL-LERY .- 1st Room : Family Busts .- 2nd Room: Guercino, Mucius Scavola; Rubens, Silenus: School of Memling. Descent from the Cross; Vandyck, *James I. and his family. Unknown, Virgin and Children .- 3rd Room: Strozzi, Portrait of a bishop; Ann. Caracci, Man's portrait; Magdalen (old copy) .- 4th Room : Paolo Veronese, Marriage of St. Catharine : * Vandyck, Portrait : Guido Reni, Vestal Virgin; Tintoretto, Portrait of a Durazzo. In the centre, two beautiful porcelain vases.-5th Room: Porcelain .- 6th Room: Domenichino, Christ after His Resurrection; *Vandyck, Portrait of a boy in white silk; Three children of Charles I. with dog; Domenichino, Venus, Adonis, and amoretti; *Rubens, Philip IV. of Spain; Spagnoletto, Democritus and Heraclitus; *Vandyck, Lady with two children, "the most beautiful Vandyck which Genoa possesses," Cic.; Caravaggio, Psyche, a brilliant pic-ture; Titian, Ceres, Bacchus, Cupid, and nymph (old copy) .- 8th Room : Flemish 15th cent. Virgin and Child, with St. Francis and donors; Dutch 15th cent. *Pietà. -9th Room : Old German Crucifixion, with Saints. There is also a LIBRARY of 7000 vols.

Palazzo Parodi, 3, Via Garibaldi, has striking façade, opening into a handsome cortile, and frescoes by Luca Cambiaso.

Palazzo Pallavicini, in the Strada Carlo Felice, No. 12. This family, one of the most ancient in General were lords of the State Pallavicine, a rich territory near the Po (Rts. 102).

Sir Horatio Palvasene, Who robbed the Pope to pay the Queen,

was receiver and banker to the court of Rome during the reign of Muy and having a good balance in his hands

Babraham in Cambridgeshire, and became afterwards allied by marriage with the Cromwells. The palace contains a fine staircase. The collection of pictures formerly here is dispersed amongst co-heiresses, the largest part being removed to the Pal. Marcello Durazzo.

There is another large Palazzo Pallavicini (Luigi), in the Piazza Fontane Amorose (No. 27).

Palazzo Reale, 10, Via Balbi (open daily), formerly belonging to the Durazzo family, was purchased by the King of Sardinia in 1815, and splendidly fitted up by Charles Albert in 1842, as a royal residence. It is the largest and handsomest palace in Genoa. The front is nearly 300 feet in length; it was built from the designs of G. A. Falcone and P. F. Cantone. The greater part of the pictures have been removed to the Royal Gallery at Turin.

Among those which remain are a good portrait of the Lombard School, and the Woman taken in adultery, attributed to Moretto.

Palazzo Serra, Via Garibaldi, No. 12, by Alessi-a green house with large Terms at the door. The gilding of the saloon is said to have cost a million of francs, and with the white marble reliefs, caryatides, mirrors, and mosaic pavement, procured for this palace its name of the Palazzo del Sole.

Palamo Spinola, Via Garibaldi, No. 5, a large and fine building, has Frescoes by Semino; Agostino Spinola on horseback, by Vandyck; a remarkable portrait of a Philosopher in a black dress, by Sebastiano del Piombo; a finely preserved and beautifully painted circular picture of the Virgin and child, by Beccafumi; a Madonna, by Vandyck; and a Holy Family, with two Saints, by Luini, "excellent, pro-- bably by Andrea Salaino," Cic.

Palazzo della Casa, formerly Spinola dei Marmi, in the Piazza delle Fontane Amorose, an edifice of the 15th cent.,

black marble; in front are five niches containing statues of members of the family, with inscriptions in Gothic characters beneath. Within are frescoes by Cambiaso of the Combat of the Titans, executed at eighteen years of age.

There is a third Pal. Spinola in the Salita di S. Catarina (B. 5), which has been curtailed in the course of recent street improvements.

*Palazzo dell' Università, Via Balbi, No. 5, was erected at the expense of the Balbi family, from the designs of Bart. Bianco, and for the use of the Jesuits, who held it until their expulsion in 1773. The vestibule and the noble cortile are amongst the finest specimens of the kind. Two huge lions flank the staircase. The halls are decorated with frescoes in honour of the Jesuits by Genoese painters, and with oil pictures. The Hall of Medicine contains some bronze statues by Giovanni Bologna; in the Great Hall are six Virtues by the same sculptor; and in a third room above are a number of reliefs in bronze. The bronze relief of the Entombment is by Francavilla. The Museum of Natural History contains a good collection of the birds and fishes of this part of Italy. The *Library* (open daily) contains 70,000 vols. There is also a collection of ancient Genoese The University consists of coins. three faculties, Law, Medicine, and Humanities. In each there is a senate composed of twelve doctors, by whom the degrees are conferred. In the Church belonging to the University is a relief in bronze, and in the Sacristy a good Descent from the Cross, both by Giov. Bologna. Behind the University Palace is a small Botanic Garden; in the court leading to it several curious inscriptions removed from suppressed churches, and on the top of the palace a Meteorological Observatory.

PUBLIC BUILDINGS.

The Accademia delle Belle Arti, clos built of alternate courses of white and to the Theatre in the Piazza Deferre 5 K 3

was founded by the Doria family. The society consists of *Protettori*, or subscribing patrons, and of working academicians. The building contains numerous schools in the different departments of art, attended by a large body of pupils. On the stairs are four fine columns of Porto Venere marble, from the suppressed church of San Domenico.

The 1st room contains a beautiful *Coronation of the Virgin by Luca della Robbia, with SS. John Bapt., Mary Magd., Bernardino, Francis, and two others. In the 2nd room are several good single figures of Saints, by unknown masters. Then follows a suite of rooms with modern pictures, bronzes, majolica, and casts.

The Public Library (in summer 7 A.M. to 10 P.M., in winter 8 to 11), on the second floor, contains nearly 50,000 vols., including many useful modern works.

In the Land Arsenal (A. 3) are many curious objects, formerly deposited in the Ducal Palace; a rostrum of an ancient galley, Roman, or Carthaginian, found in the port; a common of wood bound round with iron, said to have been employed by the Venetians in the defence of Chioggia, when attacked by the Genoese fleet; a good store of halberts, partizans, and other weapons, many of unusual forms.

The Exchange, or Loggia de' Banchi (B 4), is an interesting monument of the ancient commercial splendour of Genoa. It consists of a large hall, the sides of which are supported by arches now glazed in, built by Galeazzo Alessi (1570-1596). The roof is skilfully constructed, the tie-beams being concealed in the concave of the ceiling; and the quantity of wall upon which the roof rests is so small, that the whole is considered as a very bold effort in construction. The fine marble STATUE of Count Cavour is by Vela. In front is the place of meeting of the corn and oil merchants-an animated scene during the hours of business.

The historical Banco di San Giorgio (B. 4), now degraded into the Customhouse, was the most ancient banking and trading company in Europe. It was founded in 1346, and is adorned with statues of local worthies, but is no longer shown. On the 1st floor are the Archives.

The Teatro Carlo Felice is an elegant structure. It was opened in 1828, and ranks in size after the Scala at Milan, the S. Carlo at Naples, and the Theatre of Reggio. It is opened for operas and ballets during carnival and spring. Other Theatres are the Politeans Genovese, E. of the Villetta Dinegro, opera and comedy; Paganini (B. 5), the same; and various minor places of popular resort, for equestrian performances, puppet-shows, and music.

In the Via Carlo Alberto, near the Piazza Darsena (A. B. 4), is a Statutte of Columbus in a niche, with an inscription; and beside it a small group representing ANDREA DORIA in the act of refusing the ducal crown (see Pal. Doria).

CHARITABLE INSTITUTIONS.

The great Albergo de' Poveri (A. 4) was founded in 1655, by Emanuele Brignole, and unites the care of the poor within its walls to the adminitration of many charitable endowments for their benefit. It is a stately building, about 190 yds. square, encloses four large courts. In the centre of the cross which forms the ground plan of the inner wards he Chapel, so placed that all the inmute can witness the celebration of the Mass without leaving their beds. At the altar is a beautiful marble relief attributed to Michel Angelo. In the chapel is a statue of the Virgin cending to Heaven, by Puget, one of his best works. This establishment will contain 1300 persons.

The Ospedale di Pamatone (C. 5)
was founded by Bartolommeodel form
a Doctor of Laws, in 1423, and ball

from the designs of Andrea Orsolini. It is a large building, adorned with statues of benefactors and supports, on an average, 1000 patients and 3000 foundlings. In front is a fountain with a bronze STATUE OF BATTISTINO BALILLA, a Genoese boy of 15, who on Sept. 5, 1746, threw a stone at the Austrian soldiers who had taken possession of the city under Gen. Botta Adorno, and gave the signal for a spirited and successful resistance.

The Istituto Sordo-Muti, or Deaf and Dumb Asylum, founded by Ottavio Assarotti, a poor monk, in 1801, is celebrated throughout Italy.

The Regio Manicomio (Lunatic Asylum), outside the Porta Romana, is an extensive modern building, consisting of six wings, converging towards a central edifice. It contains 700 patients. The large Hospital of St. Andrew (D. 5) was built by the architect Parodi, at the expense of the munificent Duchess of Galliera.

In and about Genoa there are as many as 15 Institutions styled Conservatorie. They are all intended for females, and all are religious foundations, and regulated according to the monastic system, though the inmates do not take vows. Some are houses of refuge for the unmarried; some penitentiaries for those who wish to abandon their evil courses; some are schools for the higher branches of education; some asylums for girls who are either orphans or the children of parents unable to maintain them. Of these, the largest is that of the Fieschine (B. 6). It was founded in 1762 by Domenico Fieschi, for orphan girls, natives of Genoa, and now contains about 250 inmates; they are employed upon various light works, such as lace and embroidery, but principally in the manufacture of artificial flowers. Half the profits belong to the workers: and with these they are often enabled, not only to relieve their relations, but even to accumulate a little money. The situation of the house, to which large gardens are annexed; is very beautiful,

The *Campo Santo (Public Cemetery) at Staglieno, about 11 m. outside the Porta Romana, in the valley of the Bisagno, is open daily from 10 A.M. until sunset. (Cab, there and back, waiting an hour, 5 fr.: 2 horses, 7 fr. Omn., 25 c.) It was designed in 1838 by Resasco, and has cost about 44,000l. It consists of a grand quadrangle surrounded by a cloister, in which are arranged the vaults and monuments of the wealthier classes. In some cases a vault costs 1500l. The monuments are chiefly by native artists, including Santo Varni, Gagini, &c. Only the poor are placed in the ground; the rest occupy receptacles for which the lowest sum charged is 500 fr. In the centre of the N. side of the quadrangle is a fine circular chapel, approached by a grand marble staircase. The gallery round the dome is supported by 16 Doric columns, 27 feet high and 11 feet in circumference, every one of a single piece of black Como marble. In the centre of the quadrangle is a colossal statue, 27 feet high, of Faith, by Santo Varni. Far up the hillside in the rock lies Giuseppe Mazzini, in a massive granite tomb, with bronze gates (1872).

From Albaro, 2 m. E. of Genoa, under which the Rly passes in a tunnel, the ascent of Monte Fascia may be made in 3 hrs. Fine *view, and charming descent (Rte. 123) to

Nervi.

Steam Tramway to Pegli, with branch at Sampierdarena for Ponte-decimo (Rte. 11).

ROUTE 123.

GENOA TO PISA, BY SPEZIA .- RIVIERA DI LEVANTE.

Miles.	Stations.		Routes.
TILLICO.	Genoa P. B.		11, 122
2	Genoa P. B.	٠	,
4	Sturla.		
5	Quarto		
6	Quinto		
8	Nervi		
11	Sori		
13	Recco		
14			
18	8. Margherita		
19	Rapallo		
21	Zoagli		
24	Chiàvari		
26	Lavagna		
27	Sestri Levante		
35	Moneglia.		
38			
43	Lēvanto		
46	Monterosso		
48	Vernazza		
57	Spezia		
61	Vezzano		
63	Arcola		
66	Sarzana		
70	Luni		
	3 Carrara		
73	Avenza		
77	Massa		
81	Serravezza		
83	Pietrasanta		
90	V iareggio		
103	Pisa .		

The entire distance is well worth driving, or even walking, and the Sarriage-road excellent. The only really good Hotels are at Nervi, S. Margherita, Rapallo, Spezia and Viareggio. At Sestri the road turns inland, and crosses the hills by the Col di Baracca. The pedestrian may devote a most enjoyable week to this beautiful coast, sleeping at S. Mar-gherita, Sestri, Borghetto, Spezia, and gherita, Sestri, Borghetto, Spezia, and (2750 ft.), may be ascended from Nervi Pietra Santa, and catching an afternoon in 3 hrs. Fine view. Descent to train for Pisa at Viareggio.

This part of the Riviera passes through a larger proportion of moun-

tainous country than that on the western side of Genoa. It has less of a southern aspect, but it has similar beauties of wide-spreading views over the loveliest land and water: it is also finely indented by gulfs and bays, affording good anchorage for the many vessels which enliven the brilliant sea. The most beautiful part is the 8 m. between Rapallo and Chiavari.

RAILWAY.

Much delay was caused in completing this line by the difficulties of the route, and nearly 50 tunnels are pierced between Genoa and Spezia-no slight impediment to the enjoyment of the scenery.

Local trains, in addition to the ordinary traffic, run twice daily in 2 hrs. between Genoa and Chiavari, stopping at 25 stations on the way.

On leaving Genoa (Rte. 122) the train backs out of the Terminal Stat. (Piazza Principe), and then runs in the opposite direction through a long tunnel under the city to the E. Stat. (Piazza Brignole). The Bisagno is crossed, and another tunnel leads to

4 m. Sturla, where we reach the sea. The villages of Quarto and Quinto, which follow in succession, were evidently stations at the 4th and 5th milestones along the Roman way.

8 m. Nervi (5800), a favourite winter residence, in a beautiful situation among olives and orange-groves.

The Church of San Siro has much gilding and some tolerable paintings. An old mansion, now in ruins, with decaying frescoes on the walls, is a picturesque object. There are several handsome villas here, that of the Gropallo family in particular. There is a pleasant footpath winding among rocks above the sea. Monte Fascia \ Albaro (p. 501).

The Rily. now passes through weread

11 m. Sori, beautifully situated far below the lofty viaduct, crossed by the train.

13 m. Recco, a town of bright coloured houses, backed by the hilly promontory of Porto Fino. [Omn. or carriage (4 fr.) to (3 m.) Ruta, which the Rly. avoids by a tunnel. Thence pathway to (1 hr.) Porto Fino (see below). The high road at Ruta passes through a tunnel (120 yds.), beyond which the descent to Rapallo is very fine.]

14 m. Camogli, a busy little place with gaily-coloured houses, some of which are 8 or 10 stories high. The Church is hung with ex-votos by seamen and their wives.

The Rly. passes in a tunnel under the ridge of Ruta to

18 m. S. Margherita, a favourite watering - place close to the shore. The scenery is exquisite, and the walks delightful. The Church is richly though gaudily decorated with marble, painting, and gilding, in the style of the Annunziata at Genoa. The Genoese coral fishery is principally carried on by feluccas fitted out in this neighbourhood. Very pretty coloured silk lace and elegant flasks, the glass of which is almost unbreakable, are here made. Omn. to Rapallo four times a day by a very charming road. Close by, on the Punta Pagano, is Villa Spinola, well worth a visit. [From Sta. Margherita an Omn. runs twice a day in connection with the trains to (4 m.) Porto Fino, commanding fine views all the way. 3 m. along the road is

Cervara, anciently Sylvana, a suppressed convent, now a Boy's School. Here Francis I., made prisoner after the battle of Pavia, was detained until the arrival of the galleys which conveyed him to Spain.

Soon after passing Cervara the road goes through a cutting in the rock, near which, on a promontory, stands the old Castle of Paraggi, well restored by Mr. F. Brown, a Genoese banker. From the village in the adjacent bay very beautiful walks may be taken up the wooded valleys which run inland.

At Porto Fino is another Castle, commanding the harbour, and also well restored by Mr. M. Yeats Brown, H. M. Consul at Genoa, who has rendered it habitable without destroying its ancient character. It contains a small Collection of old furniture, carvings, and pottery. A little higher up on another point of the same ridge is a second Castle belonging to the same owner, the key of which may be obtained at a cottage close by. At the extreme point of the rock is a little Shrine overhanging the sea, and commanding a magnificent and most striking view. Higher up is a Villa built in 1884 by the late Earl of Carnarvon, where the Crown Prince and Princess (Empress Frederic) stayed in Oct. 1886.]

19 m. Rapallo (11,500), a flourishing sea-port, and a pleasant winter residence. It spreads beautifully along the shores of the bay, set off by the churches and a lofty leaning campanile of many open stories. The houses are chiefly on arcades. On the sea-shore is a picturesque tower, similar to those on the Riviera di Ponente. Probably it was erected after the towns had been plundered by the corsair Dragutte, the terror of Italy and Spain, who, landing here in the night of 6th July, 1549, sacked the town and carried off a great number of captives.

The principal *Church* contains some paintings and curious inscriptions—one supposed to be a dedication of the place by the Emperor Lewis II. in 856. Lace is manufactured here.

Rapallo is celebrated for a festival in honour of the Madonna, which continues during the first three days of July. The processions last throughout the whole night; the illuminations extend along the coast for 3 or 4 miles, the lamps being hung upon stakes fixed into the sands.

2 hrs. N.E. rises the Chapel of Montallegro (2015 ft.), surrounded by

fine mountain scenery. It was founded about 1557, in honour of a painting cast on shore from a ship-wrecked vessel, to which are attributed miraculous powers. The picture is of Greek workmanship, and execrable as a work of art.

On the descent, a path to the rt. leads through ilex woods to Rapallo by the Church of S. Ambrogio, com-

manding lovely views.

An excellent carriage-road ascends; S.W. from Rapallo to (4 m.) Ruta, passing San Lorenzo della Costa, where is an old German triptych of the Marriage in Cana, Martyrdom of St. Andrew, and Raising of Lazarus. Also a Holy Family and Martyrdom of the patron Saint, by Luca Cambiaso. From Ruta a path turns l. along the ridge of the hills to the (1} hr.) Semaforo (2015 ft.), a *Telegraph Station commanding splendid views. From the foot of the final ascent a path descends rt. to San Rocco, and another l. to Porto Fino. From the latter, on reaching the (1 hr.) crest of the hill, a path descends steeply rt. in 🛔 hr. to San Fruttuoso, a desecrated monastery in a picturesque solitary site, near the sea, at the opening of a deep ravine. It is now occupied by fishermen. dilapidated Church was restored in 1735. In a sepulchral chapel in the cloister are some good Gothic tombs, in very neglected condition, of the Doria family. A little further is a cave on the beach where a boat may be taken round the point of Porto Fino, and along the rocky coast, to Pagi, near S. Margherita—a pleasant row of 2 hrs. (3 fr.).

In walking from San Fruttuoso to (2 hrs.) Porto Fino, just above the first house on the ascent towards the Semaforo, a path turns rt., and bearing well to the 1. on the summit of the ridge, joins the main path from the

Telegraph Station.

From Ruta a path strikes N. along the crest of the hill, passing a very mountain hamlet with a mineral ancient desecrated Church, to the spring, in a charming situation. Batha (1) hr.) Cappella di Caravaggio, conhill. *Panaroma very fine, including luxuriantly, even in the very such the range of the Apennines inland, the shore; and at some points of we

From the foot of the rough stairs by which the final ascent is made, a path descends steeply in an hour to S. M. di Campo, 2 m. by road from Rapallo.

Beyond Rapallo, the Rly. skirts several beautiful little bays, with short tunnels between them, but much of the fine scenery is lost.

21 m. Zoagli. Here most of the famous Genoa velvet is made. The *carriage-road between this point and Chiavari ascends high above the sea, winding in and out of several deep ravines, and offering some of the finest coast scenery in Europe. At the top of the ascent is the Church of S. M. delle Grazie, with damaged frescoes by Piaggia (1508), worth a visit.

24 m. Chiàvari (12,000), chief city of the province, in the centre of a wide bay. Many of the streets are lined with arcades, whose arches are pointed and circular, with capitals which would puzzle an architect by their similarity to our early Norman, though probably not older than the 16th cent.

The Church of the Madonna dell' Orto is annexed to the Ecclesiastical Seminary. The cupola was shattered by lightning some years ago. portico has sixteen columns, six feet in diameter. In a passage leading out of the Church is a curious painting of St. Francis. Old and picturesque towers are dotted about the town. The Castle is now used for the offices of the municipality.

Excellent cheap chairs are made here, and towels with fringed edges called macrame. Two of the Squares are adorned with Statues of Mazzini and Garibaldi. [Carriage-road N. to (10 m.) Borzonasca, a dirty village with an industrious population of 1500. Rough road N.E. (Chaise a porteur for ladies) to (2 hrs.) Sopra la Croce, a fine air, and numerous excursional

Around Chiavari the agave grown

when these plants constitute the foreground, and the fantastic, mosque-like cupolas of the churches are seen in the distance, the scene assumes almost an oriental character. On leaving Chiavari the large monastery of Santa Chiava is passed on the 1. and the Entella is crossed to

26 m. Lavagna (6000), busy with its slates and ship-building. The path leading to the slate-quarries passes near to the Church of San Salvatore, founded by Innocent IV., a native of the town (1243-1254), and completed by Adrian V. Both pontiffs were of the Fieschi family. The quarries, though not very picturesque in form or colour, are striking from their extent. The slates (Laragne) are of a good quality, and might be split into slabs of 10 or 12 ft. in length, but for convenience of carriage they are reduced to about 3 ft. by 4. An argument for the antiquity of the employment of this material is found in the name of the Tegullii, the Ligurian tribe who inhabited this part of the coast previous to the Roman conquest. There are other quarries between Lavagna and Sestri, but nearer the sea. A strange red Palace, with bartizan towers, is here a conspicuous object. The large white marble Church is one of the most imposing on the Riviera and the adjoining Campo Santo has some handsome tombs.

27 m. Sestri Levante (Buffet, poor), a favourite sea-bathing place, on an isthmus at the foot of a wooded promontory once an island. In San Pietro is a Holy Family, attributed to Pierino del Vaga, and in another Church the Descent of the Holy Ghost, by Fiasella.

[Carriage-road to Spezia (two horses, 50 fr.). The road runs inland, and ascends through a bare country, terraced on shoulders of the hills, and passing many lateral valleys whose sides end in headlands stretching into the sea. The most considerable village seen on the cost is Moneglia. The road, winding amongst rocks scantily covered with grass, ascends to

7 m. Bracco (1350 ft.), in a comparatively fertile nook, screened by still higher summits, and looking down a long green vista on the blue sea far below. The view embraces the Bay of Moneglia, Sestri, and its high promontory, the bay of Rapallo, and the headland of Porto Fino beyond. The ascent continues to

14 m. Osteria Baracca (2235 ft.), where cultivation nearly ceases. The views both towards the sea and inland are very fine.

The geologist will find much to interest him between Sestri and the Pass, where he will be able to examine one of the finest eruptions of serpentine in Italy. On the ascent the serpentine may be seen piercing through the beds of calcareous slate, of the age of our chalk. Some good sections may be observed near the pass: in the cuttings made for the post-road the serpentine and diallage rocks will be seen not only forming veins or dykes in the limestone, but through each The country E. of the Pass is other. cut into deep ravines, and wherever the serpentine appears, the bareness and desolation so characteristic of this rock in every part of the world are seen.

19 m. Mattarana (1600 ft.). Further on is the village of Caradano inferiore, whence a steep ascent leads to Roverano, where there is an interesting contact of the serpentine with secondary strata. This low pass leads into the ravine, near which, at its junction with the Vara, is situated the village of

26 m. Borghetto.

The road hence lies for a time near the bed of the Vara, a tributary of the Magra, and, after ascending the Retto torrent to San Benedetto, or La Foce di Spezia (p. 507), a long descent, during which the traveller will enjoy many beautiful peeps over the subjacent bay and the distant mountains of Carrara, leads to

40 m. Spezia.]

Beyond Sestri the Rly, quits the coast, passing behind some considerable hills. Numerous tunnels lead to

35 m. Moneglia (2000), with remains of its mediæval fortifications and battlemented wall on the hill to the W.

43 m. Levanto (5000), a good bathing place, surrounded by overhanging hills. Rough road N.W. to (8 m.) Osteria Baracca (see above). In the Church of the Minor Friars is a painting attributed to Andrea del Castagno, one of the first who practised oil painting in Italy. The subject is St. George and the Dragon, and the action is that for which Pistrucci was so much criticised in his design on the sovereigns of Geo. III. The spear is broken, and St. George is despatching the monster with his sword. The picture was carried off by the French, and the Louvre number is yet upon the frame. The principal Church (1463) is a fine building, though sadly modernized. Several of the houses bear marks of antiquity. A small district in this neighbourhood belonging to five villages or communities, and thence known as the Cinque Terre, is remarkable for the beauty of its scenery, the primitive simplicity of its inhabitants, and the excellence of its wine. The vineyards in some places overhang the sea.

46 m. Monterosso. This Church (1307) is also after the Genoese model. The sanctuary of the Madonna di Soviere on a lofty rock commands a most extensive prospect, reaching to the island of Corsica. The annual feast of the Virgin (15 August) is attended by great numbers of people from the adjoining ports. The coast between the Capes of Monterosso and Porto Venere is extremely bold and

48 m. Vernazza. The "vino amabile" of this district had anciently a very high character. From Vernazza on about 150 acres of ground, a very came the Vernaccia, quoted by Boccaccio extensive Dockyard S.W. of the town and Sacchetti as the very paragon of in which the largest iron-elad men

good liquor. The present growth, however, seems to have declined in quality. Oranges and lemons grow well, and the fan-palm and the cactus opuntia flourish. Four tunnels, the last of which is more than a mile long.

57 m. SPEZIA (29,000), a busy fortified town, the chief naval arsenal of Italy, situated in the deepest part of its bay, which is formed by branches of the Apennines advancing into the sea. There is much trade in wine and oil, which are produced abundantly from the hills around; while in the neighbourhood are important quarries of paving stone and marble. Oranges and lemons are exported to the shores of the Black Sea.

Spezia is much frequented by Italian families for sea-bathing, and by the English as a health-resort in winter.

The beautiful country is studded with villas, each in its own thicket of luxuriant foliage, intermingled with the olive and the vine. An ancient Castle or tower, upon which the "biscia," or viper, of the Visconti is vet to be seen, and a round citadel built by the Genoese, are conspicuous objects.

The Gulf of Spezia was known by the ancients as the Gulf of Luna. Its situation is accurately described by Strabo as a geographer, and its climate by Persius, who found a retreat on its

It forms a natural harbour capable of containing all the fleets of Europe, and admirably secure. Hence Napoleon, in the triumphant stage of his career, selected it as the naval station of his empire in the Mediterranean. The bay is protected by a long fortified breakwater which stretches across its mouth with an opening for vessels at either end. It is constructed of marble, quarried from various places along the shore of the gulf, and cost 200,0001.

The Italian Government has erected

war are built and repaired. Permission to view can be obtained at the British Vice-Consulate.

In front of the Arsenal is a marble Statue of General DOMERICO CHIODO, the constructor. In Sept. 1890, Adm. Principe Tommaso, Duke of Genoa, laid the first stone of a new Mercantile Port, which will add very considerably to the commercial importance of the town.

The beautiful scenery of the Gulf of Spezia can be best seen by coasting along its shores in a boat. The road on the W. side affords a beautiful drive as far as (8 m.) Porto Venere (carriage, 10 frs.). Steamer twice daily in 1½ hr., there and back, 50 c.

There are eight coves on the W. side of the gulf. Beginning at the N., they occur in the following order:-1. Marolla, to which the pedestrian should cross from Spezia by boat, so as to avoid the long circuit round the Arsenal; 2. Cassa di Mare, in the mouth of which rises the Polla spring. This remarkable phenomenon results from the gush of an abundant submarine freshwater spring, in reality a natural artesian well on a gigantic scale. It occupies a circular space 25 ft. in circumference, and sometimes rises above the adjoining sea-level; 3. Fezzano; 4. Panigaglia, where Napoleon wished to make his dockyard; 5. Delle Grazie: 6. Varignano, where is the quarantine ground for vessels arriving at Genoa, an extensive lazzaretto, and fortifications; 7. La Castagna; 8. Porto Venere (2200), at the extremity of the S.W. promontory of the Gulf, one of the most picturesque places on the coast. The temple of Venus, from which this town is supposed to derive its name, stood probably on the site of the dilapidated Gothic Church of San Pietro, striped black and white, in a lonely spot close to the sea, from which there is a magnificent view. At San Lorenzo, in the village above, are two interesting early paintings, and a doorway with spiral columns. The marble of the rock upon which Porto Venere stands -black, with gold-coloured veins-is ceedingly beautiful. The Genoese acquired Porto Venere in the year 1113, and encircled it with walls and towers, of which some portions remain. Four of the most illustrious families of Genoa were sent to rule the colony. The dialect of the inhabitants is still pure Genoese, differing from that of the neighbouring villages.

Opposite Porto Venere is the island of Palmaria, a mile across, and S. of it the two smaller ones of Tino and Tinetto. In Palmaria are quaries of the marble called Portor, which has brilliant yellow veins on a deep black ground, like that of Porto Venere. Louis XIV. caused a great deal of it to be worked for the decoration of Versailles. The island commands fine views of the Gulf of Spezia. There is a large circular fortress on it, now a criminal prison. Upon Tino is a lighthouse.

The new drive of La Foce, a round of 2 hrs. (10 fr.), gives the best general view of the Bay, Arsenal, Carrara Mountains, and distant Apennines.

On the E. side of the gulf is Lerici, anciently belonging to the Pisans, who fortified it against their rivals both of Lucca and of Genoa. A good road of 10 m. leads to it, by *Pitelli*. (Steamer from Spezia.) The CASTLE is picturesquely situated on an advancing point, which, sheltering the little cove behind it, forms the harbour. It was at Lerici that Andrea Doria transferred his services from Francis I. to Charles V., and thus gave that preponderance to the influence of the house of Austria in Italy which affected the political situation of the country for so long a time. Lerici is a busy little town, many of its inhabitants being engaged in the building of mer-Near Lerici are exchant vessels. tensive lead works belonging to an English company, the ores being brought from Sardinia.

The Villa Casa Magni (now Macarani), between Lerici and (1 m.) S. Terenzo, was the residence of Shelley the poet in 1822. Here he saw various spectres and apparitions. His yacht was upset in a squall on July 1st, between this place and Leghorn, and his body

cast ashore near Viareggio.

A good carriage-road connects Lerici with that between Spezia and Sarzana, falling into it near the bridge over the

Magra (see below).

The extreme S.E. point of this beautiful gulf is Punta Bianca, or White Cape, alluding to its marble. A little within it is the Punta del Corvo or Cape Crow, although one side of it is white, being formed of the same limestone. The entrance to the gulf is guarded by forts, one upon the Punta di Santa Teresa, N.W. of Lerici, and three on the W. side—the batteries of Palmaria, Pessino, and Santa Maria, near the Lazzaretto.

The Ligurian commentators unanimously maintain that the well-known description in Virgil of the gulf in which Æneas took refuge after the storm was suggested by the Gulf of Spezia. But that description is closely imitated from the Odyssey, and excepting the island, which Virgil has added, the Gulf of Spezia resembles Homer's harbour quite as much as Virgil's. The two passages are Æn. i. 159-169, and Odyssey, N. 96-112.

Carriage with two horses to Sestri, 50 fr.; to Genoa, 120 fr.—a drive

highly recommended.

Rly. N. to Pontremoli for Parma

(Rte. 113).

On leaving Spezia the Rly. follows a rising ground at the head of the bay, ascending gradually the ridge of hills that separates it from the valley of the Magra, and descending to the river near the village of

61 m. **Vezzano** Junct. Here the Pontremoli branch turns off l. Four tunnels are passed before reaching

63 m. Arcola. The town, which is singularly picturesque, stands perched on a hill, with a high tower and fine walls; Trebbiano, equally well situated, is a little lower down. After emerging from another tunnel the Rly. crosses the Magra on the same bridge as the carriage-road, a handsome construction of 12 arches, about 3 m. from the sea. A good carriage-road from the bridge trikes off rt. to (4 m.) Lerici.

The Magra (Macra of the Romans)

divided the territory of Liguria from the Lunigiana, and the ancient Liguria from Etruria, as it did in more modern times the Genoese from the Tuscan possessions.

Above the W. bank of the Magra, and below Monte Marcello, are the ruins of the monastery of Santa Croa, where Dante sought a refuge, chidendo pace, as he himself expressed, on his being expelled from Florence; it was also visited by Charles V. and Francis I.

66 m. SARZANA (10,500), now capital of the province of Levante, was the Roman Sergiana, also called Luna Nova, to distinguish it from Luna Vecchia, which it supplanted. Its ancient government, which subsisted till the French invasion, was rather remarkable, being vested in an assembly called the "Parlamento," not, like the Parlamento of Florence, a primary or democratic meeting, but a mixed aristocratic representative body, composed of nobles, artificers, and peasants, from the district included within the jurisdiction of the municipality.

The *Duomo, built of white marble (1355-1474), is an interesting specimen of early Italian Gothic. In the W. front is a good and unaltered wheelwindow. The front is remarkable for its simplicity. The interior, although much modernised, still preserves its three fine round arches, separating the nave and aisles, supported by elegant octagonal piers; the transcots, which are short, contain two rich and florid Gothic altars. There is a Massacre of the Innocents in the chapel at the end of the rt. aisle, by Fiasells, surnamed Sarzana, born here in 1589. On the front are three statues, one of Pope Nicholas V. (1447-1455), Thomas of Sarzana, who was a native of this town. Though born of humble parents, he was entirely free from the westness of nepotism. He was the munificent protector of the Greeks when driven into Italy after the fall of Co stantinople; an event which, as said, he took so much to heart, the hastened his end. He was also the founder of the greatest literary repository of Italy—the Vatican Library. It was also from Sarzana that the imperial family of France derived its origin, as shown by the researches of Signor Passerini. The name of Buonaparte, a kind of sobriquet in its origin (as Malaparte was in the Gherardesca family), became the patronymic of a junior branch of the Cadolingi, Lords of Fucecchio, which had settled in the province of Lunigiana, and neighbourhood of Sarzana, where, as proved by contemporary documents, a certain notary called Buonaparte lived in 1264. It was the chief of this branch who emigrated to Corsica (Ajaccio), and from whom descended the family of Napoleon. The genealogy of the Counts of Fucecchio can be traced as far back as the middle of the 10th cent., so that the Imperial family may boast of an origin almost as remote as that of their Bourbon predecessors on the throne of France. The Buonaparte family of S. Miniato was of Sienese origin, and was supposed generally before Signor Passerini's researches, and by the first Napoleon himself, to be that from which the Imperial house derived its origin.

The Castle and the ancient fortifications of the city form an extensive mass of buildings.

The picturesque fort of Sarzanello, above Sarzana, was built by Castruccio Castracani degli Antelminelli, the celebrated Lord of Lucca, for the purpose of defending the territory against the Malaspina princes, from whom it was won. It is a finely preserved specimen of ancient military architecture, with a commanding keep.

Beyond Sarzana the Rly. runs through a fertile plain bounded by the Apennines, of which the views from the train are magnificent. From

73 m. Avenza Junct. a branch line runs N. to Carrara. This place, and the remainder of the Rly. to

103 m. Pisa, are described in the Handbook for Central Italy (Rte. 2).

INDEX AND DIRECTORY.

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A. = Attendance.

L = Candle.

B. = Breakfast. D. = Dinner.

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BASALUZZO, 54, 62.

BASSANO, 333, 337, 351.

Albergo S. Antonio; Alb.

del Mondo. R. 1‡ fr.

BATHS OF BORMIO, ICI.

*Hotel, with large Garden
and Baths. Pens. 10 fr. Eng.
Ch. Service, July to Sept.
BATHS OF Calullus, 214.
BATHS OF VALDIENT, 49.

BATTAGLIA, 354.

Alb. Leone Bianco, poor;

Alb. alla Spacca.

Battles on the Treubia, 66.

BAVENO, 74, 109, 114.

*Grand H. Bellevue;

*Grand R. Baceno;*H Beauricage; all *xo-llent, Pens.
10 fr. H. Pension Suive, by
the landing-place, chesper.
Dil. twice dairy to Graveltone. Eng. Chapet at the
Villa Clara.

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BELGIRATE, 113. belairate. Pens. 8 fr.

BELLAGIO, 88, 107.

*H. Grande Bretagne;
*Grand H. Bellagio, on the
lake. Pension Villa Serbelloni, a dependance of the Grande Bretagne, on the hill above, with a fine garden and park. *II. Gennazzini. on the lake, lower charges. H. Florence, still cheaper. Alb. del Vapore, unpretend-ing. English Church, built in 1888.

BELLANO, 98, 107. Alb. di Roma. BELLARIA, 421. BELLA VISTA, 79. BELLECOMBE, COL, 42. Belleisle, Comte de, 4.

BELLINZONA, 78, 90, 108, 116.

H. de la Poste; H. de . la Ville et Union, with Pension. H. Angelo. Buffet.

RELLUNO, 336. Alb. delle Alpi, well spoken of. Carriages at fixed tariff for Longarone and Ourtina.

BELVEDERE (APRICA), 99, 211. BENB, 45.

BERCETO, 449, 475.

BERGAMO, 99, 161, 208. Alb. d'Italia, R. 2 fr. Cappello d' Oro, marest the Stat., good food. Trattoria Giargood food. Trattoria Giar-dinetto, in the upper Town. BERGEGGI, 482.

BERISAL (SIMPLON),

*H. et Pension Poste; R. 2 fr. 50 c. ; D. 4 fr. 50 c. MENARDO, COL DI, 46. BREE KLAUSE, 221.

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BIASCA, 78. H. Lucmagno; H. Unione. Buffet. BIBBIRNA, 465.

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BIFORCA, 472.

BIELLA, 26.

Alb. del Gallo; Bue Rosso. Funicular Rly. to the Upper Town, 15 c. Club (Circolo Sociale) at the l'heatre.

BIELLA-PIAZZO, 26. Hydropathic Establishment, large and well kept, 8 to 10 fr. a day. BIENO, 351.

BIGNASCO, 116. Glacier, pens. *H. du from 5 fr. Bigorio, 92. BINASCO, 181. BIONASSAY, GLACIER DE, 42. Bisagno RIVER, 502. Bistagno, 57. Biumo, 83. BLEVIO, 105. Boarto, 213. Bossio, Monastery of, 437. BOCCHETTA, 54.

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BOLLENA, 50. H. Lavit, pens. 7 fr.

BOLOGNA, 366, 428, 457, 468,

E. i), clean, well-managed, comfortable. Tabled'hôte, 5 fr. Luncheon, 31 fr. Excellent wines. Italia (b. E. 5), no table-d'hôte, but good restaurant. Europa (d. 1). 5). Pellegrino; Aquila Nera.

Restaurants: Bella Ve-nezia e Quattro Pellegrini, 25. Via Rizzoli; *Stellone, 4, in the same street. Good dishes are—Tagliabelli, Tortellini, and Ravioli.

Cafás.-Delle Scienze, Via Farini; Commercio, opposite H. Brun. ; C. dei Servi.

Cabs: Fares, 75 c. for the course within the city walls, and 1 fr. 50 c. an hour; 1 fr. from the rly. stat., 50 c. for a trunk and 25 c. for a small bag. Outside the town, 2 fr. an hour; after 10 P.M., i fr. extra for each hour. Excellent carriages can be hired at the Hotel Brun by the hour, with 1 horse, 2 fr.; with 2 horses, 3 fr.; to San Michele in Bosco or the Cemetery, 2 fr. 50 c. 1 horse; 4 fr. 2 horse; to S. Luca, including the Campo Santo, 2 persons, 15 fr.; 4 persons, 20 fr.

Baths: S. Lucia, Via Castiglione, and alla Carità, Via San Felice.

Bankers : Gavarussi, corner of the Piazza Nettuno.

Physician: Dr. Busi, 2, Via Gombruti (E. 4). The ordinary fee, either for physicians or surgeons, is 5 to 10 fr.

Druggist: Legnani, op-posite H. Brun; Zarri, opposite the Telegraph Office.

Booksellers : Zanichelli, Portico del Pavaglione; Trèves. Piazza Galvani Idelson, Via Indipendenza.

Post and Telegraph Offices

rost and Telegraph Omoes in the Palazzo Comunale,
Eng. Ch. Service every
Sunday in April, May, Oct.,
and Nov., by an S. P. G.
Chaplain, at the Hörel Brun. English-speaking Confessor, Abbate Fantelli, S. Catarina, Via Maggiore.

Military Band on Thurs-day and Sunday aftern ons. Place constantly changedenquire at the Hotels.

The Indian Express in correspondence with the P and O. steamer at Brindis stops at Bologna every Sunday at 1.40 A.M., reaching Brindisi 15 bours after (see

Brindist to won-Introduction).

Wine Merchant: J. F.

Prank (H. Brun) has large

Prank (H. Brun) as large

Prank (H. Brun vineyurds on the store south of Bologna, and bours Rood and base win 2 1 2

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Tramway from the Piazza Nettuno and P. Vittorio Emanuele to all the city gates, and along the boulevard S, of the town. Steam Tramway from the Piazza Malpighi (E. 4) by the Porta Saragossa every half hour to Meloncello, at the foot of the arcades, whence S. Luca may be reached in 40 min., or the Campo Santo in 10 min. The Tramway goes on to Casalecchio, Bazzano, and Vignola.

Agents for luggage, parcels, etc.: G. Gollinelli and Co., Via Ugo Bassi. Bolzano (Belluno), 336.

BOLZANO (ORTA), 75. BONDENO, 401.

BONDIONE, 99.
Alb. alla Cascata. BONDONE, 244.

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BORDIGHERA, 476, 479. Hotels: *H. Angst, well

situated above the town. *H. Belvedere, Eng. landlady, excellent situation.

H. Lozeron, good cuisine.

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Furnished Apartments

easily obtained.

Physicians: Dr. Goodchild; Dr. Agnetti, speaks English.

English Church and Parsonage : Chaplain, Rev. A. Rarnett.

Chemist: Farmacia Balestra.

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BORGHETTO (RIVIEBA), 505. Caffe Riltorante, with a few rooms.

BORGIO VEREZZI, 482. Gr. H. Beaurivage.

BORGO (VAL SUGANA), 35c. H. Val Sugana; Alb. della Croce

BORGOFORTE, 467. BORGOFRANCO, 35. BORGO LAVEZZARO, 59.

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BORGO SAN DONNINO.

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BOTZEN, 104, 219. *H. Kaiserkrone, best; H. Victoria, at the Stat.; H. Schwarzer Greif, cheap. BOURG, 2.

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BRENO (VAL MAGHASIKA).

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214, 216, 244. Hotels: Alb. d' Italia (a, D. 4); Gambero (Crab), excellent food (b, D. 3); Fenice (C. 3, 4), dil. effice for the Via Camonica (*Inpresa Mazzoldi'); Cappelle (D. 3), in the Contrada Larga.

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Baths in the Via See Lorenzo.

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Steam Tramway to Montichiari and Mantua; Soncine and Lodi; Tormini, with branches to Vestone and Salo; Gardone.

Diligence twice a day to Iseo, Pisogne, Breno, and Edolo; once daily to Vertone and Condino.

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Bookseller : Contrible of

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CAMPIGLIA, (2570 ft.) 8 m. from BIELLA, 27. Inn and Café. CAMPIONE, QO.

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CAMPODOLCINO, 95. H. Croce d' Oro; H. Corona (Posta). Campo Formio, 343. CAMPO GROSSO, 340. CAMPOLONGO, 110. CAMPO ROSSO, 478. CAMPOSAMPIERO, 337, 341. CANALE, 53. CANALE D' AGORDO, 337. CANALE BIANCO, 255. CANALE GORZONE, 355. CANALE DI VALLE, 347. CANCIANO PASS, 99. CANDIA, 35. CANDIA LOMELLINA, 62. Canicul, 95.

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*H. Cannobbio, pen. 6 fr.; * Villa Badia, i hr. N., with fine view, pens. 6 to 7 fr. Canossa, 449. 451. Canova, Birthplace of, 338. CANTALUPO, 56. CANTONE, 451. CANTONIERA DEL BOSCO, 103. CANTO, 79. 80.

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Alb. Nazionale (Posta). CARRARA DI S. STEFANO, 354. Carrù, 45. Carrullomagus, 66. CARUGO GIUSSANO, 88. CARVAGNANA, 107. CARZA RIVER, 471, 472. CASACCIA 99. CASAGLIA, 472.

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*Grand H. Villa d'Este. Pension 10 fr.; H. Cernob-bio; H. de la Reine Olga. CERTOSA DI PAVIA, 161,

181. Hotel and Restaurant Milano, good and clean, 2 min. from the Gateway. Trattoria Rizzardi, at the

CERTOSA DI PESIO, 49.
Pension (June 1 to Sept. 30), 6 to 8 fr., including wine. Good food, abundant fruit. Resident Physician. Ceruso RIVER, 484. CERVARA, 503. CERVIA, 421. CERVO, 476, 480. Cerro RIVER, 26. CESANO, 72.

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II. Arciduca Alberto. CHIARAVALLE (EMILIA), 438. CHIARAVALLE (MILAN), 161, 181, 429.

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Alb. S. Michele. Buffet.

CHIAVARI, 504.

Alb. Negroni, the best;

Alb. Fenice.

CHIAVENNA, 95. Buffet. *H. Conradi. Through tickets to Bellagio or Cadenabbia, including Omn, between the Stat. and Ouny at Colico. Chiavenna RIVER, 438.

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CHIOGGIA, 345, 347, 349. Alb. d'Italia; Alb. della Luna. Steamer daily to Cavarzere in 24 hrs, fare 2 fr.; thrice daily to Venice. CHIOMONTE, 4. CHIUSA, 221.

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H. Lukmanier, near the Stat.; H. Steinbock, S. of the town. · Dil. to Chiavenna twice a day in summer in 12 hrs., 27 fr. Extra post with two horses, 152 fr. COLA, 217.

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COL DI BARANCA, 111.

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COL DE LA CROIX, 34.

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10 fr.: H. Halia; H. Suisse,
cheaper. Restaurant Frasconi, good. Buffet.
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Zeller, Piazza Cavour.
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Stabilimento. Pens. in
June and Sept., 10 fr.; July
and Aug., 11 fr.
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COTIGNOLA, 428.
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COURMAYEUR, 40.
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Français).
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Hotels: Alb. del Cappello, best; Alb. d'Falia: both in the main street. Alb. di Roma, in the Plazza.

Cab: 50 c.; for an hour, 1 fr.; each subsequent † hr., 50 c.

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OULOZ, 2.

Buffet. H. Folliet, near
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CUNEO, 49, 52. Alb. Barra di Ferro.

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Omnibus from the Stat.
four times daily to Ponte
(40 c.), twice to Locana
(1 fr. 40 c.). Carriage to
Ceresole.
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CUTIGLIANO, 470.

H. Orlando, fair; Pension
Jennings, 6 fr.; P. Bellini,
7 fr.; both good and well
situated.
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H. Mayer. Carriages for the Hotel Gardone Riviera. Omn. to the pier, 50 c.; luggage, 25 c.

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Hotels: 1st class—*H. de Gênes (c. C. 4, 5), best situ-ation, lift, R. 4 fr.; Grand H. Isotta (B. C. 5), Via Roma, handsome house, excellent cuisine, lift; H. du Parc (C. 5), in a large gar-den, quiet; *H. de la Ville (B. 4), opposite the Ponte Calvi, overlooking the harbour, airy and pleasant, but noisy; H. de Londres, Via Balbi, close to the railway terminus, fair, moderate prices.

2nd class-H. de France (b. B. 4), a good commercial inn, excellent table, reasonable charges; H. Smith, close by, comfortable, R. 14 to 24 fr.

Restaurants: Roma, Via Roma and Galleria Mazzini; Concordia, with garden and fountain, Via Garibaldi, opposite the Palazzo Rosso; Unione, 9, Plazza Cam-petto; Roschiamnino, P petto; Raschiannino, Plazza Scriglio, between the harbour and Via S. Luc excellent Genoese cookery. Wine: Giarotto, 6 Via Sebas iano, opposite the Caffè Roma

Cafés: Halia, in a garden open only in summer, at Acquasola; Milano, in the Galleria; and at the above Restaurants.

Confectionery and Luncheon, where wine, lemonade, &c., can be obtained: Klainguti, Via Carlo Felice, Pazza Soziglia, and Via Orefici.

Furnished Apartments are not numerous. Apply at the British Stores (see below). The list given in the Indicatore deglit Alloggi, published weekly, should be received with caution.

Cabs: Within the city, the course, if fr.; at night, 14 fr. By the hour, 14 fr.—additional half-hour, 75 c.; 20 c. for each article of luggage carried outside. Beyond trey limits of the city, according to printed tariff.

Omnibus from the Piazza Deferrari to either Stat. 10 c.; to the Campo Santo, 25 c.; from the Stat. to the hotel, 1 fr.

Tramway from the Piazza Annunziata (A. B. 5), W. to San Pier d'Arena, Cornigliano, Sestri, and Pegli: N. to Rivarolo and Bolzaneto, in the Val Polcevera.

Steamers (English) to Liverpool, calling at Marseilles and Spanish ports every 10 days. Florio, Rubattino, fine Italian boats, on Sun., and Fraissinet's smaller French steamers on Tues. and Sat. to Marseilles : Tues. and Fri. to Leghorn, Naples, Palermo, Messina, and Catania; Mon. to Leghorn, Naples. Messina, and Catania; Thurs to Leg-horn and Naples; Sat. to Leghorn, Bastia In Corsica. Maddalena, near Caprera and Porto Torres in Sardinia; Wed, to Porto Torres, calling at Leghorn; Sun., Mon., and Tues, to Leghorn and Cagliari in Sardinia; Sun. and Mon. calling at Civita Vecchia; on Tues. going on to Tunis.

Boatmen: Landing passengers from steamers, 1 fr. each, including luggage, not exceeding 100 kilo., 75 c. for. every 100 kilo. over. There is no tariff for passengers from shore to ship, or for the porters, and it is necessary to bargain beforehand. Boat in the port, or for an excursion round the molebeads and lighthouse, with one rower and 2 or 4 persons, 2 frs. an hour.

English Church., built in 1873. from Sureet's design, in the Via Gotto, Rev. A. F. C. Owen, M.A.; service on Sunday in winter at 11 and 5. Srottish Presbyterian Chapel, 4 Via Peschiera.

English Speaking Confessors: Padre Casabona, Oratory of St. Philip; Rev. J. Gasparini, Church of the Imm Conception, Via Assarotti.

The Protestant Cemetery is near the barracks of San Benigno, above the slate-quarries.

Protestant Hospital: Piazza San Bartolommeo, under medical superintendence. There are private rooms, where gentlemen or ladies can be received in case of severe illness, and where they will have better nursing and attention than they can hope for in an hotel. It is well-deserving of the support of our travelling fellow-countrymen. A book to receive the names of subscribers will be found at the principal hotels.

News Room: The Società di Letture e Conversazioni Scientifiche have a suite of rooms supplied with newspapers, in the Piazza Fontane Morose, to which strangers can be introduced by a member.

The Casine, a club of Geneese noblemen and gentlemen, is in the Piazza Meridiana near San Francesco, Here are reading and billiard rooms. On the introduction of a member, strangers are liberally allowed the privilege of entrée for 3 months.

Post Office: Via Roma and Galleria Mazzini; letter-boxes in the principal streets.

Telegraph Office: Palazzo Ducale, open day and night. American: 14 Via Assa-

Physicians: Dr. C. Breiting, 33 Via Mameli, speaks English; Dr. G. Ferrari, 18 Via Assarotti, Physician to the Protestant Ho-pital.

Dentist: Dr. C. Bright, 14 Via Assarotti.

Chemists: Zerega, Via Lurroli, next the Piazza Fontane Morose; Adolfo Saltarelli, Piazza delle Vigne.

Baths, in the Salita S. Catarina. For baths in the sea, it is best to go down the coast to Cornigliano, Sestri or Pegli, on the W., or Sturla on the E.

Bankers: Messrs. Granet, Brown, & Co., 7 Via Garibaldi.

House Agent : Onniboni, Via Carlo Felice.

Commission Agent, forwarding luggage, &c.: Charles A. Wilson, 10 Via San Lorenzo.

British Stores, and General Supply Agency, 8 Via Garibaldi — a most useful establishment.

Antiquities: Maggi, Via Carlo Felice.

Silks and Velvets: Deferrari Brothers, Piazza Competto, No. 42.

Booksellers: A. Donath, 44 Via Luccoli; English and French Circulating Library. Beuf, Via Nuovissima, No. 2, good assortment of Guide Books and Maps; Steneberg, 4 Via Roma.

Jewellery and Filigree Work: Cavaglione, 90 Piazza Soziglia; Salvo, 161, and Barabino, 146, same street. Many others in Via Orefiei and Via Luccoli. For coral, Costa, 17 Via Giulia.

Photographers: Sciutto, Via Garibaldi,

Pottery: San Sebastiano & Moreno, Palazzo Verde, Via S. Martino d'Albaro. A visit to these 'Art Potteries' is highly recommended.

Luggage and Forwarding Agents: Granet, Brown, & Co., 7 Via Garibaldi.

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GRAGLIA, 27.
Hydropathic Establishment, with Post and Telegraph. 10 fr., all included. Good Trattoria at the Sanctuary. Rooms in the Ospizio.

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*Hotel Belvedere. Pens. 9 to 10 fr.; Eng. Ch. Service in July and August, Caffe Centrale, lower down. LARCHE, COL DE, 50. Larrey, Marquis de, 4. LA SALUTE, 115. LA-SAXE, baths of, 40. La Secchia Rapita, 268, 397. La Serra, 35, 100. Lasnigo, 89. LASTE, 340. LATIBANA, 346. La Thuile Torrent, 40. LA TREMEZZINA, 106. LA TRINITA, 51. Laus Pompeia, 430.

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LEVICO, 350.

Bath establishment, much frequented.

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Good Restaurant at the
Bathing Place.
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Buffet. *Grand H. Locarno, with a garden. Pens.

8 to 10 fr. Eng. Chapel.

H. Reber; H. Corona, Caffe
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LOCHLIBERG, 93.

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Alb. del Gambero.

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H. Schweizerhof; H. Lusernerhof; H. National; all first-class, with the usual charges. H. St. Gotthard, close to the Stat., convenient for starting early.

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*Buffet, at the Stat. Funicular Rly. to the town, 30 c. up, 20 c. down.

Hotels : *H. du Parc, in the old Convent of S. degli Angioli, near the Eng. Ch.; *H. Beausejour, open in winter—both with fine gardens. *H. Splendide, near the suburb of Paradiso, at the foot of Monte Salvatore. All these of the first class, with high charges. H. Lugano, moderate. Nearer the Stat., and standing back from the Lake, H. Washington, H. Reauregard, H. Beausite. At Paradiso, 1 m. S. of the Stat., on the Lake, H. Beauricage, H. Reich-mann, H. Bellevue, all with gardens. At Cassarate, 1 m. L., also on the Lake, H. Villa -- Custagnola, Pens. 8 fr.

Restaurants: Biaggi, between the Steamboat Pierand the Funicular Stat.; Americano, N. of the Piaza Bandoris; H. Suisse, close to the N.W., near the Post and Telegraph Office. Caffe Jacchini.

Confectioner: Meister. Eng. Church Service near the H. du Parc, from Apr. to Oct

Luggage and Forwarding Agents: Gagliardi, Bianchi, & Co. Baths in the Lake, S.

of the town, 50 c.

Post Office: Via Canova.

Bookseller: Palp.

Boats. 1 fr. an hour: with

Boats, 1 fr. an hour; with two rowers, 2 fr.; dearer at the hotels. Longer distances, according to tariff.

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*H. Simplon, on the Lake; Grand H. Luino, facing the Stat.; Posta. Good Buffet.

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Good Inn, 3 hrs. from
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Stabilimento, good, and much frequented in summer.
MADESIMO FALLS, 95.

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Caffe: Veneziano; Vec-chio; near the end of the main street, close to S. Andrea.

Chemist: Foggia, Via S. Giovanni del Tempio. Cab: 75 c.; first hour,

Bookseller: Mondovi, 10 Via Orefici.

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Central Stat. (F. 3), good Buffet, a handsome building, with paintings by Pagliano and Induno in the waiting-rooms. is another Stat outside the Porta Genova (A. B. 8), on the line to Alessandriarailroad making the circuit of half the city in passing from one to the o Nord Milano Stat., other. for Varese and Laveno (B. 5). Hotel Omnibus only at the Central Stat. Cab, 1 fr. 25 c.; luggage, 25 c., each heavy package. Porter into the town, 50 c.; Tramway, 10 c.

Hotels: 1st class-+H. de la Ville (1, F. 5, 6); good position, Table-d'hôte, 5 fr. without wine; dinner in private, 6 fr.; luncheon, 3 fr. 50 c.; bedrooms from 4 fr.; service 1 fr. a day, no Pension. *H. Cavour, facing the public gardens (6, F. 4), very good and quiet; no Pension. *H. Continental (2, E. 5), Pen-Continental (2, E. 5), Continental (2, E. 5), 101. sion, 12 fr., lift. H. Milano, frequented by Germans. Pens. 11 fr. Post, Tele-graph, and Rly. Ticket Pens. 11 fr. Post, graph, and Rly. Office. H. Gran Bre. H. Gran Brettagna, in the Via Torini (3, D. 6), with a winter garden, moderate charges. Hotel Manin, opposite the Museo Civico (F.

4), small, comfortable, and clean. Pens. 10 fr. 2nd class.

H. Europa (5, E. 5, 6).

Pens. 11 fr., and H. Rome next door. H. Metr Piazza del Duomo, H. Metropole reasonable. H. Centrale (S. Marco), Via del l'esce. l'ens. H. Bella Venezia. 8 fr. Piazza S. Fedele (restaurant, but no table-d'hôte). H. de Lion et Trois Suisses. corner of the Corso Vittorio Emanuele (F. 5), reasonable. Pozzo, Via Torino (D. 6). Francia, 19 C mo Vitt. Eman., both good and cheap.

Restaurants : Biffi, Galleria Vittorio Emanule. Guffanti, 2 Via San Giu-Guyanti, 2 Via San Gra-seppe, near La Scala. he-becchino, Via Santa Mar-gherita (also 2nd class hotel), dear. Toscuna, E. of the Galleria Vittorio Eman-

Cafés: Gnocchi, Biff, both in the Galleria Vist. Em. Cora, near La Scala (music, 8 to 10). Guffanti (Borsa), 2 Via S.n Guiseppe, near the Scala. Piazza Castello. Alberti, Via Mercanti. One of the specialties of Milan is the panettone (plum-loaf), made in large quantities, espi-cially at Christmas and Carnival

Public Baths, with swimming - basin, Bagno di Diana, outside the Porta Venezia, 1 fr. Bagno Na-zionale, Viale di Porta Ticinense (D. 8).

trelli, behind the Palass Reale. Open 8 Post Office: Via Ras-Open 8 A.M. W

Telegraph Office: Pleas dei Mercanti; open at all hours.

Cabs (Vetture): The letter A refers to carriages with white numbers; B to yellow Railway cabs with red numbers :--

▲ I fr. c. fr.c. For the course 0 Half an hours. . 1 O. An hour . . Each subsequent

half-hour

Each article of lag-. 1 gage outside

> Carriages for the day for excursions. bos Company (Società 1

· mima degli Omnibus) let out good carriages for the town and country within 50 miles at very reasonable prices. Tariff and orders at the office in the Piazza del Duomo and outside Porta Venezia, No. 4 Via Omni-

Tramway from the Piazza del Duomo to all the principal gates of the city, and to the Cimitero Monumentale, 10 c.; to the Rly. Stat., 100

Steam Tramway to Monza, Pavia, Magenta, Galiatate, Saronno, Cagnola, Va-prio, Seregno, Treviglio, and Vimercate.

British Consulate: Via Principe Amedeo (F. 3). American: No. 7 Via Monte Napoleone.

English Church: 8 Via Andegari, behind the Hôtel Continental (E. 5). Service at 11 A.M. and 4.30 P.M. Italian Free Church, 20 Via del Pesce; Sun. at noon and 8 P.M. Vaudois Ch., Via S. Giovanni in Conca, same hours.

English-speaking Confes-sor, Rev. Antonio Müller, 30, Via Alessandro Manzoni; at the Cathedral daily from 8 to 10 and 1 to 4.

Physicians: Dr. John Hill, M.R.C.S., 17 Via Principe Umberto; Dr. G. W. Fornoni, 26 Corso Vitt. Emanuele; Dr. Hans Mohr, 4 Via Passarella.

Dentists: (American); Winderling, 21 Via Borgo Spesso; Dr. Marley, 17 Corso Porta Romana.

Druggist (Farmacista): Zambeletti, 1 Piazza San Carlo.

Banker: Ulrich, 21 Via Bigli.

Money Changer (Cambio Valute): Minoletti, Piazza Mercanti, opposite the Telegraph Office.

Booksellers: Hoepli, 59 Galleria de Cristoforis, modern, literature in all languages, handbooks, maps, &c., besid s many old and rare works; Dumolard, 21 Corso Vitt. Eman; Sacchi (formerly Artaria), Via Sasta Margherita, gui-le- Misano, 469.

books, maps, photographs of scenery and of the drawings of the old masters preserved in the Brera and Ambrosian Libraries, also of L. da Vinci's and Luini's frescoes.

Circulating Library : English, French, Garman, and Italian books, Dumolard, Corso Vitt. Emanuele.

Stationer: Gussoni, Via Torino, opposite the front of the Cathedral.

Music: Ricordi, Galleria Vitt. Emanuele.

Terra Cotta Works: Dell' Ara, 56 Galleria Vitt. Emanuele.

Boots and Shoes: Ghezzi, 11 Galleria Vitt. Eman.; Beltrami, 7 Corso Vitt. Eman., for ladies.

Woollen Articles: Beati, Corso Vitt. Eman., corner of Via S. Paolo.

Gloves: Nullo, 23 Piazza del Duomo.

Jewellers: Calderoni, 12 Piazza del Duomo; Gonfolieri, under the portico.

Sculptor: Eugenio Lombardi, 4 Via Paolo Sarpi.

Silk (for which Milan is famous): Osnago, 5 Via S. Radegonda.

House Agents: Tacani. 24 Via Dogana; Gavazzeni, 14 Via S. Raffaele; Cook & Son, 45 Piazza del Duomo, corner of the Corso.

Carriers (Spedizionario): G. Bono, 8 Via Agnelo; Gondrand, Via Tre Alberghi.

There are public clocks in conspicuous parts of the city, showing Roman time, and controlled by electric wires from the great regu-lator in the Old Council Hall of the Palazzo Municipale del Marino, Piazza della Scala. This is regu-lated every 24 hours by telegraph from the Observatory at Rome.

MILLESIMO, 46. Mincio RIVER, 179, 215, 466. Mincius RIVER, 198.

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MIRAMAR, .344. Via MIRANDOLA, 451, 468. Missaglia, 117. MITTLERE PEDER SPITZE, 102.

MODANE, 2.

Buffet, 41 fr. with wine. H. International, not good.

MODENA, 452, 467, 468. Hotels: Alb. Reale, pretentious and dear, food indifferent. S. Marco, good. food, honest people, unpretending. Italia, tolerable. Caffe Nazionale, in the Corso, good.

Cab, 80 c.; two horses, 1 fr. 25 c.

Bookseller: E. Sarasino. MODIGLIANA, 473. Mogliano, 341.

Molgora, 117. Molinasso River, 44. MOLINELLA, 428.

MOLTRASIO, 106. Alb. Caramazza. MONACO, 478. Monbego, 51. MONCALIERI, 43, 52. MONCALVO, 60.

Monchiero, 45. MONCODINE, 98. Mondalavia RIVER, 45.

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Alb. di Mondovi, near the Stat.; Alb. Croce di Malta. MONEGLIA, 505, 506.

MONFALCONE, 344. Alb. Leone d'Oro. Monforte, 246. Moniga, 215. Monleale, 65.

MONSELICE, 207, 354.

Alb. Scudo d'Oro; Alb. Scudo d'Italia.

Mons Ferretranus, 427.

MONTAGNANA, 207. Alb. dell' Arena.

MONTALLEGRO, 50%. Good Restaurant. MONTALTO DORA, 35. MONT BLANC, 43. MONT CENIB, 2. MONT CHÉTIF. 41. MONT DAUPHIN, 47.

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MONTE GENEROSO, 79, 106. *Hôtel Generoso, Pens. 12 fr. Eng. Church Service.

MONTE GIRONE, 475. MONTE GLENO, 99. MONTE GRIGNA, 87, 97, 98. MONTE GROSSO, 473. MONTE GUARDIA, 366, 456.

MONTE LEGNONE, 96, 98, Club Hut 1 hr. below the summit.

MONTE LUNGO, 475. MONTE MAGGIORE, 217. MONTE MARCELLO, 508. MONTE MASSUCCIO, 100. MONTE MATTO, 49. MONTE MAZZUCONE, 75. MONTE MESMA, 110. MONTE MORIA, 436.

MONTE MOTTERONE, 75.

109, 115. Near the summit : *Atb. Motterone, good and moderate, R. L. A., 3 fr.; D.
4 fr. Pens. 9 fr. Donkey
or mule, with driver, from
Miasino or Armeno to the hotel, 5 fr.; there and back the same day, 7 fr.; re-maining one night, 10 fr. Char from Armeno, 10 fr. On the momitain, 1 hr. above Stresa or Baveno, H. Levo (2000 ft.), good.

MONTE MUSINO, 7. MONTE OLIMPINO, 79. MONTE OLIVETO, 485. MONTE OVOLO, 469. MONTE PASUBIO, 332. MONTE PENNA, 210. MONTE PIRCHIRIANO, 6. MONTE PIZZOCOLO, 216. MONTE PLESSURA, 102. MONTE PRINZERA, 475. MONTE RINALDI, 472. MONTE Rosso, 115. MONTE ROVINAZZO, 436. MONTE S. BARTOLOMMEO, 216. MONTE S. GIORGIO, 90. MONTH S. PRIMO, 39, 106, MONTE S. SALVATORE, 90, 91. MONTE SENARIO, 471, 472. MONTE DELLA STELLA, 49. MONTE SPITZ, 340. MONTE TAMARO, 78. MONTE TOMBA, 244. MONTE TOMBEA, 244, 245.

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MONTEBELLUNA, 335, 341. Locanda della Stazione, 5 min. from the Stat., rough.

MONTECCHIO, 247, 339. Alb. Rosa d'Oro.

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MONZA, 80, 118, 166. Hotel: Alb. Castello e Falcone, tolerable, on the 1. near the Stat. Steam Tramway to Milan and Barzano.

MONTRIGONE, 67.

MORBEGNO, 98.
Alb. dell' Ancora. MORCOTE, 90, 92. MORETTA, 47 Moretto, birthplace of, 167.

MORI, 218, 221, Railway Hotel, tolerable. Carriage to Riva, one horse, 4 fl., two horses 8 fl. MORTARA, 59, 62, 63, 191. MORTOLA, 476, 478.

MOSSO S. MARIA (BIELLA) Alb. Borrino; Alb. Canale;

both unpretending. Post and Telegraph. MOTTA DI LIVENZA, 342. MUGELLO, VAL DI, 471, 472. Mugnone RIVER, 472. MUNSTER THAL, 102. Muotta RIVER, 76. MURANO, 328. Murazzi, 347.

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HEEVI, 502.

Hotels: *Eden Hotel,
above the town, large and
well-managed; H. Victoria,
in a garden near the sea and
rly., pens. 8 to 10 fr.; H.
Anglois, pens. 10 to 15 fr.;
H. Nevol.

Pensions: Roeder, 8 to 19 fr.; Bellevue; Bonera; and several others. Furnished rooms are scarce.

Physicians: Dr. Friedmann, Dr. Scheltelig. Chemist, close to the H.

Anglais.
English Ch. Service at

Perialdon Roeder.
Marrie River, 478.
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MOVARA, 30, 60, 67, 91, 75.
Alb. d'Italia; Tre Re;
H. de la Ville; Roma. *Buffèt. Caffè Coccia, in the
corner of the Theatre.
NOVATE, 96.
NOVELLARA, 468.

MOVI, \$4, 62, 191.

Alb. di Novi, near the Stat. Alb. della Sirena. Buffet.

NOZZA, 244.

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OMEGNA, 74, 109.

Alb. Centrale, nearest to the Stat.; Alb. della Posta;

Alb. Manin.

OMBRONE VALLEY, 470.

ONEGLIA, 46, 480. Buffet. Alb. Vittoria. Ongero, 92. Onno, 108. Otco River, 25, 34. Otfano Canal., 347. Oria, 92. Ormea, 46.

ORNAVASSO, 74.

OROPA, 26.

Hydropathic Establishment (June 1 to Sept. 30),
10 to 12 fr.

Physician: Dr. G. Mossuchetti.
ORRIDO DI BOLETTO, 110.
ORRIDO DI CANNOBRO, 115.
ORRIDO DI CHIANGO, 6.
ORRIDO DI FORETO, 6.
ORRIDO DI TINAZZO, 213.
OBBENIGO, \$7.

ORTA, 31, 75, 109.

*Alb. Sun Guilio, R. 3 fr.,
A. 1 fr., D. 44 fr.; Alb. Leone
d'Oro, cheaper. On the S.cro
Monte, H. Belvedere, 10 min.
above the Lake.
ORTLER SPITZE, 102, 103.
ORZINUOVI, 178.
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OSOGNA, 78.
OSOGNA, 78.

OSPEDALETTI, 479.

*Grand H. de la Reine,
pens. 8-14 fr.; H. Suisse,
pens. 6-9 fr. English Ch.
Service. Casino.

OBPIZIO DI SAN GIO-VANNI (BIELLA), Pens. 5 ft,

OSTEMO, 92.

Ald. d'Ostene.

OSTIANO, 1971.

OSTIGLIA, 2071, 474OTHOBLINO, 59.

OULX, 4.

Alb. Leone d'Oro; Alb.
delle Alpi, close to the
Stat., rough.
OVADA, 62.
OVIGLIO, 56.
OXAGE, 37.

P.

PADERGHE, 215.

PADUA, 284, 337, 352 d. Or.

Hotels: Stello grace
(Fanti), tolerable, pric

rather high. *Croce d'Oro, clean, good food, no table d'hôte.

Restaurants: Gasparotto, Via S. Canziano; Due Croci, cpposite S. Antonio.

Caffe: *Pedrocchi, opporite the University, a handsome building with marble tables.

Cab: 1 fr. the drive, 11 fr. the hour.

Tramway through the principal streets.

Booksellers: Fratelli

Booksellers: Fratelli Drucker, near the University.

Paesana, 47.
Pagano della Torre, 87, 480.
Pagi, 504.
Paglione River, 51.
Pain du Sucre, 41.
Paitone, 178, 244.
Palazzolo, 209, 214.
Palestro, 32. 101.

PALLANZA, 75, 115.

*Grand H. Pallanza, pens in summer 7 to 12 ft., in winter 6‡ to 10 fr. Eng. Church Service. Resident Physician. Lift. *Grand H. Eden, formerly Garoni, on the promontory, similar charges. Alb. della Posta, on the lake, pens. 6-8 ft.; Pens. Villa Maggiore, 7 ft. 2nd class, H. Milano; H. Italia.

PALMARIA, 507.
PAMBIO, 92.
PANARO, 401.
Panaro Biver, 456.
Panchino, 473.
PARADISO, 91.

Pallarea, 51.

Paraggi, 503.
Paratico, 209, 213.
Paravicino, 87.

Paris, 2.

Parisina and Ugo, 360.

PARMA, 440, 467, 474. Hotels: Italia,

Hotels: Italia, good food, landlord speaks English. Croce Bianca, good rooms, indifferent food. Caffè Cavour.

Cab: 1 fr. the drive, 14 fr. the hour. With two horses or at night, half as much again.

Booksellers: Ferrariand Pellegrini, 9 Strada Cavour; Luigi Battei.

Parmesan cheese, 63, 431. Parona, 222. Pasian Schiavonesco, 343.

Passo Barbrilino, 99.
Passo di Camedo, 108.
Passo di San Jorio, 108.
Passo di Madesimo, 94.

Pavesana, 192.

PAVIA, 186, 192, 429. Hotels: Croce Bianca (a. C. 3); Tre Re (b. C. 3). Restaurant: Demetrio, in

the Corso; also a Caffè.

Post Office: in the
Mercato Coperto.

Cabs: 80 c. a drive; 1 fr. 50 c. an hour.

Bookseller: Bizzoni, 73 Corso Vitt. Emanuele.

Pazzolino, 92. Pazzolo, 91. Pecorile, 451. Pedescala, 333, 351. Pedone, 49.

PEGLI, 485.

*H. de la Méditerranée, in a large garden; H. Gargini; H. Angleterre, cheaper.

Eng. Church of St. John. Pro. 100.

Pelestrina, 347.

PELLA, 110.
Alb. del Pesce.

Pellagra, 53.
PELLINO FALLS, 110.
Pentapolis, 423.

PERGINE, 350.
Alb. Voltolini.

Peri, 121. Perinaldo, 479. Perledo, 98. Perosa, 47.

PESCHIERA, 179, 213, 214.

Locanda Torrette, very poor.

PESCONE TORBENT, 75.

PESIO (CERTOSA DI), 48, 49.

*Hotel and Pension, excellent, open on 1st June,
9 fr. a day.

Physician: Dr. Malgot.
Peter Martyr, Death of, 79.
Petrarch, House of, 354.
PETTINASCO, 75.
PFAFFEMBRUDEO, ¶7.

PIACENZA, 67, 483.

Good Buffet.

Inns: Crocs Biancs
(B. 4), tolerable, and not
dear; Italia (C. 4); S. Marco,
a little 'W. of the Crocs
Bianca, comfortable, obliging landlord.

Cafés: Battaglia, in the Piazza dei Cavalli; Grande, in the Strada S. Raimondo.

Post Office: Strada S. Lazzaro (C. 5).

Cabs: The course, 50 c.; for each half-hour, 75 c.; 3 horses, the course, 75 c.; the half-hour, 1 fr., 10 P.M. to 6 A.M., 25 c. extra; port-manteau, 25 c.

Omnibus: 75 c.

Piadena, 197.
Pianazzo, 94.
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Piano delle Fugazze, 332.
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Piata Martina, 101.
Piave River, 336, 342.
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Piazzola, 451.

PIEDICA VALLO, 27.

H. Mologna, good.

PIEDINULERA, 74.

Pierre Taillée, 39. Pietole, 198. Pietraligure, 481. Pietramala, 470.

PIETRASANTA, 502.
Alb. Unione; Alb. Europe.

Pietro Bembo, 339.
Pieve d'Arrosia, 46.
Pieve del Casio, 59.
Pieve di Cento, 366, 401.

PIEVE DI LEDRO, 245.

H. Touriste; Alb. ell
Torre.
PIEVE S. STEFANO, 427.

Pieve di Tesino, 351.

PIEVE DI VALL'AMI

Rough Inn.

PILONE, MADORNA DEC. 43.

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Alb. della Campana;
Cannone d'Ore.

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Pino, 43, 90.
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PONT DES SABASSIENS, 36.

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PONTE DELLA BADIA, 473. PONTE DI BRENTA, 269. PONTE BROLLA, 116. PONTE DI CAFFARO, 244. PONTE CELLA, 421, 474. PONTE CURONE, 65.

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Good Inn.
PONTE DELLA GULA, 70, 111.
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PONTE MALOCCHE, 197.
PONTE DI NAVA, 46.
PONTE NUOVO, 80.

PONTE DELL' OLIO, 210.

Alb. del Sole.

PONTE DELLA ROCCA, 34.

PONTE SAN MARCO, 78.

PONTE S. PIETRO, 161.

208, 213. Good Inn. Ponte Tresa, 90, 115. Ponte della Veja, 243. Ponte della Venturina, 470.

PONTE DELLA SELVA

PONTEBBA, 344. Buffet.

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Alb. del Lago (Pension).

PORRETTA, 469.

Alb. Cacour, tolerable,
In Summer, good accommodation at the Baths.

PORTICO, 473.

PORTO (LAGO MAGGIORE), 115. PORTO CERESIO, 83, 90. PÓRTO FINO, 503, 504. PORTOGRUARO, 343, 345, 346. PORTOMAGGIORE, 401, 428. PORTO DÍ MAGNAVACCA, 348.

PORTO MAURIZIO, 476, 480.

H. de France, very bad
Inn, but civil people.

PORTONE, 475.

PORTO VENERE, 507.
Trattoria Nazionale, near
the landing-place.
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H. Premeno (Pens.).

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Hotel Bregaglia.
Ch. Service (C. C. S.).

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Rabbiosa TORRENT, 95. RACCONIGI, 47.

RAPALLO, 503.
Hotel: H. de l'Europe, excellent, good food, obliging landlord. Eng. Church Ser. (S. P. G.) from Dec. 15 to Apr. 20.

Chemist: Tonolli, makes up English prescriptions.

RAVENNA, 349, 401, 428,

474.
Hotels: *Hotel Byron,
good food, charges rather
high. Alb. San Marco, poor.
Caffe Byron, at the Poet's
Amid local water. House. Avoid local water, which comes from turbid welts. Acqua potabile is brought from Trieste.

Cab: 1 fr. the drive, 2 fr. the hour; outside the town, according to bargain.

Steam Tramway to Forli, starting from the Piazza Dante.

Fratelli Booksellers : David. Via Cairoli.

Photographs: Ricci, Via Farini.

Steamer to Trieste in 10 hrs., every Sun. after-noon, returning on Thurs.; fare 30 fr.

Razotta TORRENT, 472. Rea RIVER, 45. RECCO, 503.

RECOARO, 221, 332, 340. In the village, Alb. Europa, Trettenero, Tre Corone; at the Springs, Stabilimento Reale, Giorgetti.

REGGIO NELL' EMILIA

450, 467. Alb. della Posta, best rooms. Carriage for Canossa, 15 or 25 tr. Alb. Centrale, best food. Caffe dell' Europa, in the Piazza, good. REGOLEDO, 98, 107.

Reno RIVER, 365, 428, 456, 468, 469, RESCIA, 92. RESEGONE, 87, 89. Retrone RIVER, 248. Retto TORRENT, 505. REUSS RIVER, 77. REVELLO, 47. REZZANO, 416. REZZATO, 178, 244-REZZONICO, 107.

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RIMASCO, 111. Poor Inn.

RIMELLA, 75, 111.

RIMINI, 421, 466. Hotels : Alb. Aquila d' Oro, good food, clean rooms, reasonable charges; Alb. d'Italia, Via Sigismondo; charges; Alb. Caffè del Commercio, good. Bookseller : Malvolti,

Piazza Guilio Cesare. Cab, 1 fr. the course,

Tramway to the Sea Baths. Carriage to S. Leo and S. Marino in two days, with

RINVERSO, 7. Rio Grande TORRENT, 439. RIOLA, 458, 469.

two borses, 40 fr.

RIVA, 217, 220, 245. Hotels: *H. du Lac, in a large garden, pens. 3 fl. English Chaplain in June and Oct. H. Sole d'Oro, on the Lake, similar charges. H. Riva.

Baths in the Lake, 40 kr. Boat, 40 kr. an hour. Omnibus to Arco, 20 kr.

RIVA DI CHIERT, 52. RIVAROLO, 25, 34-RIVERA BIRONICO, 78. RIVERGARO, 210, 437. RIVOLI, 25. RIVOLI (GARDA), 217, 222. RIVOLTELLA, 179. ROANA, 333. ROBECCHETTO, 32. ROBECCO, 210.

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224. ROMANO, 208, 338. ROMANO LOMBARDO, 16%.

RONCEGNO, 350. Well-managed Bath-establishment, and several good Hotels.

Rosco, 55, 246. Ronco RIVER, 460, 463, 474 RONCOFREDDO, 466.

ROSAZZA, 27 Alb. della Graglisses small, but good and clean. Rosminians, 7. Rossa, 118. ROSSBERG, 76. ROSSENA, 451.

ROTHKREUZ, 76.

ROSTA, 7.

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> Alb. del Ceros; Al Olico; Alb. della Alb. Agnello.

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S. Catarina (Pergins), 350.

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S. M. IN PONTO, 349.

S. M. DELLE STELLE, 243.

8. MARCHERITA, 503. H. Bellevue, good table

and excellect wine. Pens. 61 to 8 fr. English Chap-lain from March 16 to April 20.

8. **MARIA** (STELVIO), 102. Small Inn.

S. MARTINO DELLE BATTAGLIE, 179. . . .

S. MARTINO DI LANTOSCA, 50.

S. MARTINO (NOVARA), 32.

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BALO, 178, 216, 244.

Alb. del Gambero, fair; make a bargain. H. Salò, pens. 8 fr.

SALSOMAGGIORE, 439. Gr. Albergo Detraz e Panighi, R. 2.50, D. 5 fr., Baths 1 to 3 fr. Tax for the Season, 8 fr.

SALUTE (LA), 115. Inn at the Hydropathic Establishment.

SALUZZO, 47, 49. SALVARANO, 451. SAMOGGIA, 456. SAMOLACO, 96.

SAMPIERDARENA, 55, 485. Buffet.

SAN DALMAZZO DI TEN-

Hydropathic Establishment, well-managed. Chaplain in July and Aug. SANGONE, 46.

SAN LEO, 427. Locanda Venanzi, homely.

SAN MARCELLO, 470. Alb. della Posta; Alb. della Pace: Pens. Rochat. Many Furnished Rooms in village. Villa Margherita, i m. from the village, good Pension, with large Music-room and Baths,

SAN MARINO, 425, 426. Alb. Michetti, in the Borgo, tolerable.

BAN PIETRO (SUSA), Good Inn, much frequented in summer.

SAN REMO, 479. Hotels: *Bellevue, pens. 12 fr.; West End (lift), both excellent, but expensive; Londres; Royal; *H. des Anglais, clean, quiet, and cheerful; all W. of the town. H. de l'Europe et la

Paix, near the Stat ; National; Commerce, good; all in the town, Victoria all in the town. (German); Méditerranee; H. d'Angleterre; H de Nice; H. de Rome, well situated in a large garden; all good, to the E. of the town.

Pensions: Quisisana; Flora, good; Anglo-Ameri-can; W. of the town. Villa Böttcher; Villa Lindenhof; E. of the town. The prices at the hotels and pensions vary much, and enquiry should be made beforeband.

Apartments and Villas for the season are easily obtained. Apply to Mr. Congreve, 16 Via Vittorio Emanuele.

Restaurants : Europeen, Métropole.

Cafés: Colombo, Central, Mazzini.

Physicians: Dr. Free-man; Dr. Hassall; Dr. L. Kay Shuttleworth (Surgeon). all English, Dr. Ameglio; Dr. Panizzi; Italian, Dr. Biermann (in summer at St. Moritz); Dr. Goltz; Dr. Secchi; German.

Dentist: Dr. C. T. Terry, Villa Bracco, No. 6, American.

There is a Home for English invalid ladies in reduced circumstances, and a Society for providing competent English nurses in case of extreme illness in families. Both managed by a Committee of English ladies and gentlemen. Particulars to be had of the English medical men or Mr. Congreve.

Club : Circolo Interna-zionale, admits foreigners easily, provides English and Italian newspapers, and gives concerts and balls. The town band plays in the Giardino Pubblico thrice a

The English Church was built by subscription, on a site given by the Italian Government. Service in winter by a chaplain of the C. and C. S. French R. C. Chapel at the E. end of the town. Presbyterian Ch., Sun., 11 and 3.

The British Vice-Consul, Savena Enviro. 167, 470.

Mr. Congreve, is a wine merchant and house agent. Savena, 50.

Agent for forwarding lug- Savina That.

gage, Carlo Stefano, 11 Corso Marina.

Bankers : Asquasciati; A. Rubino.

English Druggist: Squire, 17 Via Vittorio Emanuele.

English Grocers: For-nari and Vicaria, both in the Vin Vittorio Emanuele.

Bookseller, with a circulating library, Gandolfo.

Post and Telegraph, in the Via Roma.

Cabs: 1 fr. the course, 2 fr. the hour; with two horses, 1 fr. and 1 fr. Donkey : 5 fr. a day.

Boat : 1 fr. an hour. SANTA, 118.

SANTA CATARINA, 100. *Stabilimento di Bagni, closed on 15 Sept. SANTERNO, 428, 457.

SANTHIA, 126. Alb. del Pallone. SANTINO, 115. Santissime Croci (relics), 169. SANTUARIO, 59, 483. SAORGIO, 50, 51. SAPIN, COL DU, 42. Sarca RIVER, 218, SARMATIA, 45. SARMATO, 66.

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SARZANA, 451, 457, 508. Inn near the Cathedral, good food. SARZANELLO, 509. SASSALBO, Pass, 451. SASSELLA, 99. SASSO, 469. SASSO DI CASTRO, 471. SASSO DI FRERO, 82, 115. SASSO DELLA LUNA, 107. SASSO RANCIO, 108. SASSUOLO, 451, 468.

Savena RIVER, 36%, 428, 45%

A ZUAVAB

BAVIGLIANO, 48. Alb, della Corona.

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Alb. Svizzero, good food, D. 5 fr. with wine; Lun-cheon, 2 fr. Onn. to Santuario. Alb. di Roma, op-posite the Stat., cheap. Buffet.

SCALA, 99. SCALARE DI CERESOLE, 34.

SCAREGLIA, 93. Good Mountain Inn.

SCARENA, 51. SCARPERIA. 471.

SCHILPARIO, 212. Good Inn.

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SELLA, 350. Rough but clean accommodation at the Baths.

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SESTRI LEVANTE, 505. H. de l'Europe, close to the Sea, tolerable.

SESTRI PONENTE, 485. *Grand Hotel, comfortable, good food, reasonable. Eng. Ch. Service. SETTA RIVER, 469. SETTE COMUNI, 332. SETTIMO, 25, 34. SEVESO S. PIETRO, 79, 88. SEZZÈ, 56. Shelley, residence of, 507. Sieve RIVER, 471, 473. Sile RIVER, 331, 334.

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808PELLO, 51. H. Carenco; H. de la.

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SPEZIA, 506, Hotels: *Crocs di Malta, clean, comfortable, and well- | STRANBINO, 35.

kept; luncheon with wine, 3 fr., D. with wine, 5 fr.; R.L.A. from 5‡ fr. Pens. 8 to 12 fr. Omn., 1 fr. Italia, commercial; Giap-pome, Corso Cayour, tolerable.

Cafè: Elvetico: C. del Corso.

Post Office : Corso Cavour. Telegraph Office: Via Da Passano.

Bookseller: Matuella.

Eng. Church Service at the Hotel Croce di Malta, Dec. to May.

Physician: Dr. J. E. Fishbourne.

Brit. Vice-Consul: M. C. Gurney, Esq.

Cab: 70 c.; with two horses, 1 fr. Rowing-boat: 1 fr. an

honr. Spigno, 57.

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Good Restaurant close to the Church.
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H. de France; H. de
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Alb. Bassons, civil people, clean and good; pens. 7 fr., including wine.

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*Grand Hotel Trento, near
the Stat.; H. Europa, in the
town.

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Hotel: Alb. Stella d'Ore, good food, clean rooms. Oms. 50 c. Caffè below, not recommended. Caffè Rossi, in the Planza, good.

Pacitallar Latter 28th.

Bookseller: Luigi Zoppalli, 28 Calle Maggiore. Tricor, Col. dr., 42. Tricstr., 345. Trics, 62.

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Hotels: *Europa (9, D. 3). well situated in the Piazza Castello; *Feder (2, D. 3), with a garden, clean and comfortable, excellent food and wine, not dear; *Grand H. de Turin (4, C. 4), opposite the Stat., well-conducted; Angleterre (D. 4)
— all first-class, with the usual charges. Second Class: usual cnarges. Second Class: Centrale (6, D. 3); Bonne Femme (9, C. 3); Londra e Caccia Reale (8, D. 3); Dogana Vacchia, Via Corte d'Appello (C. 3); H. Suisse (C. 5), near the Stat.

Bestaurants : Meridiana. in a Gallery opening out of the Via Teresa; *Cambio, Piana Carignano; *Paris, 21 Via di Po; Tavella, corner of Via di Po and Carlo Alberto. Second Class, Itahan Cookery and excellent Barbera or Barolo wine: Trattoria d'Oriente, 43 Via Lagrange (D. 5); Cuccagna, 18 Via Garibaldi (C. 3). Vermouth, for which Turin is celebrated: Carpano, 18 Piazza Castello.

Cafes (very numerous): Meridiana and Paris, see above; Borsa, 25 Via Roma. English papers.

Confectioners : Romana (late Bass), S. side of Piazza Castello; Leonarde, 4 Via di Po.

The chocolate of Turin is considered the best in Italy. Crisp, light bread, made in long thin sticks called gris-sist, is usually served at the table-d'hôte, and is remarkably good.

Oabs (Cittadine): One horse, from 6 A.M. to midnorse, from 6 A.M. to mid-night, the course, 1 fr.; first half-hour 1 fr.; first hour 1‡ fr.; each half-hour afterwards 75 c. Two horses, the course 1 fr. 60 c.; first half-hour 1; fr., first hour, 2 fr., each half-hour afterwards first half-hour 11 · 1 fr. 25 c. For each heavy · article of luggage 20 c. wate carriages, 10 fr. half a day, 15 fr. the day. To the

Superga, two horses, 25 fr., four horses 36 fr.

Horse Tramways in all directions along the main thoroughfares, starting from the Piazza Castello and other central squares (10 c.).

Post Office and Telegraph Office: Via Principe Amedeo, corner of Piazza Carlo Alberto (D. 3).

Railway Stations: (1) Statione Centrale, or Porta Nuova, a very handsome construction by Mazzuchetti, fronting the Piazza Carlo Felice (D, 5), the terminus of all the lines. Good Buffet. (2) Stazione Porta Susa (A. 4), the first station of the trains for Milan. (3) Station of the short line to Ciriè, near the Piazza Emanuele Filiberto (C. 1). (4) Station of the line to Rivoli, near the Piassa dello Statuto (A. 3).

Physician: Dr. Pucchi-otti, speaks English, 25 Via 8. Francesco di Paola.

Chemists: Turicco, Via Roma; Massino, 3 Via San Filippe.

English Church Service: 15 Via Pio Quintol, behind the Vaudois Church, Sun., 11 and 3.30.

English-speaking Confessor, Abbate Gressi, San Filippo.

British Consulate: 3 Via Venti Settembre: American. 11 Via Vanchiglia.

Bookseller (for guide-books, works of art, maps, and photographs): Locscher (Carlo Clausen), 19 Via di Po; Bocca, 3 Via Carlo Alberto; Casanova, 2 Via dell' Accademia delle Scienze.

Bankers: Nigra, 19 Via dell' Arsenale; Vincent Teja, 13 Via Ospedale; Geisser, 13 Via delle Fin-

Gloves (celebrated): Fiorio, 13 Via Garibaldi.

Baths: Via della Zecca, 40 Via Provvidenza. Swimming-baths in the river above the old bridge.

Steam Tramways: From VAL AMPOLA, 244. the Plaza Em: Fillberto VAL ARTEGRA, 74.
(C. 2) to (1 m.) Campo Santo, VAL ARTEGRA, 74.
(2 m.) Regio Parco, (4 m.) Abadia di Stura, (6 m.) VAL ABBERA, 88.
Settimo. Also to (7 m.) VAL D'ABTICO, 133.

Leyni, and (9 m.) Volpinke. From the Piassa Castello (D. 3) to (14 m.) Chivasso, and (23 m.) Brusasco. Also to (6 m.) Moncalieri, and (17 m.) l'oirino. From the Via Cibrario (W. of A. 3) to (7 m.) Pianessa, (7 m.)
Druent, and (16 m.) Venaria.
From the Plazza dello
Statuto (A. 3) to (6 m.)
Tesoriera. From the Yla Tesoriers. From the Vis. Sacchi (C. 5) to (6 m.) Suppinigi, and (9 m.) Vinovo. Also to (9 m.) Orbassano. with branches to (10 m.) Cumiana, and (11 m.) Giatemanuele to (5 m.) Monca-lieri, (12 m.) Carignano, (17 m.) Carmagnola, and (35 m.) Salusso. For the Superga, Steam Tramway to (3 m.) Sassi, thence Funicular Riv.

TURIO PASS, 114.

UBAYE, 50. Ubayette TORRENT, 50.

UDINE, 343, 346. Alb. d'Halia, R. 2 fr.; Alb. Croce di Malta. Buffet. URI, bay of, 76. USMATE, 117.

USMATE CARNATE, 161. Uso RIVER, 421, 465, 466. Usseglio, 4. USSEL, CHÂTEAU D'. 27.

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VACCIAGO, 110. Vada Sabatia, 482. VADO, 482. VAGLIA, 471.

VAL BELVISO, 99. VAL DEL BITTO, 98. VAL BLEGNO, 78. VAL BREGAGLIA, 95, 99. VAL BREMBANA, 98. VALBURA, Cascade, 472. VAL CAMONICA, 99, 212, VAL CAMPO, 100. VAL DI CANALE, 332. VAL CANNOBBINO, 115. VAL CARTIERE, 217. VAL CAVALLINA, 209, 213. VAL CENTA, 350. VAL CHALLANT, 36. VAL COLLA, 93. VAL DI CORTENO, 212. VAL CUNELLA, 339. VAL CUVIO, 82.

VALDAGNO, 340. Alo. delle Alpi.

VALDECHIESA, 52.

VAL DEI SIGNORI, 221, 332, 341. Rough Inn.

VAL DENTRO, 100, 101.

VALDIERI, 49.

Bath Establishment, 10 fr., all included. VALDUGGIA, 67. VALEGGIO, 446. VALENZA, 59, 191. VAL FOLGARIA, 221. VAL FORNO, 102, 104. VAL FRAELE, 100. VAL FURVA, 100, 102. VAL DI GENOVA, 212. VAL GROSINA, 100. VALL' INTELVI, 106. VALL' INTRAGNA, 115. VAL LAGARINA, 220. VAL LANTERNA, 99. VAL DI LEDRO, 218, 245. VALLETTA, 49. VAL LEVENTINA, 78.

VAL LIVIGNO, 100.

Pensione Alpina, small
but good.

VAL LORINA, 245.

VAL DE LYS, 35.

VALMADONNA, 59.

VALMADERA, 89.

VAL MACILASINA, 91.

VAL MALENCO, 99.

VAL DI MALGA, 212.

VAL MASINO, 98.

VAL MASTALLONE, 111.
VALMESOCO, 78, 108.
VAL MILLER, 212.
VALMUGGIA, 111.
VALL' OLLOCCIA, 111.
VAL D'ORTA, 98.
VAL PAISCO, 212.
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VAL POLICELLA, 241.
VAL QUARAZZOLA, 112,
VAL RENDENA, 244.
VAL BI REZZO, 100,
VAL RONGHI, 221.
VAL SABBIA, 244.
VAL SABBIA, 244.
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VALSAVARANCHE. 34, 39. Wretched Inn. VAL DI SELLA, 350. VALSERBERG PASS, 94. VAL SERIANA, 99, 208, 213. VAL SERMENZA, III. VAL SESIA, 70, 110, 111. VAL SOANA, 36. VAL DI SOLE, 100. VAISTAGNA, 333, 351. VALSTRONA, 75, 111. VAL SUGANA, 220, 350. VAL TELLINA, 98. VAL TOSCOLANO, 245. VAL TOURNANCHE, 37. VAL VESTINO, 244, 245. VAL VIOLA, 100. VAL VITELLI, 101. VAL DEL ZEBEU, 102. VAL ZOLDO, 337. VALLE, 59. VARA RIVER, 505.

VARALLO, 26, 68, 111.

Alb. d' Italia, D. 4 fr., R.

3 fr., pens. 7 to 8 fr.; Posta;
both fair. Croce Bianca,
good food.

VARALLO POMBIA, 66.

VARAZZE, 484,
VARENO, 88.

VARENNA, 98, 107.

VARESE, 82, 90.

"Grand Hotel, Excelsior, excellent, on a height 1 m. from the town, with a large garden. Pens. 10 fr. Eng. Church. Nearest Stat., Casbeno. Alb. d'Ratio, near the town Stat. Europa, large, with time courtyard; Caffe

Siberia, At the Madenna del Monte, Alb. del Ripco, good; fine air and view.

Varone Torrent, 107.

VARBONE, 248.

VASSENA, 108.

VAUZAL, CANTINE DE LA, 42.

VEDANA, 336.

VEDANO, 83.

VEDANO, 83.

VENARIA REALE, 33.

VENASCA, 477.

VENEGIAN CASTIGLIONE, 83.

VENEZIA SPITZE, 102.

VENIUE, 270.

At the exit from the Radway Station (R. 2), portaand, commissionnaires await the traveller's arrival. Goadol's to the hotel, 1 fr. Each plece of luggage not carried in the hand, 15 c. Omnibusgondols, not recommended, Steamers, from the Scali Church, on the l. of the fron bridge, to any stopping-place (see below), 10 c. Hand luggage only taken.

Hotels: H. de V'Bereze, Palazzo Giustiniani, on the Grand Canal (2, D. 5), god situation, fine view. Roms from 3 ir. No pension. Bereit Schiavoni (1, C. 6), god situation, fine view. Roms from 4 fr. Plain breakfast, 2 fr. Luncheon, 4 ir. Peasion for room, two meals and service, 10 fr. a day. The same preprietors have the H. Bean Rivage, a few doors further on, quieter. "Grand Hotel, Palazzo Ferro, Grand Canal (3, D. 4) Excellent situation, charges high. Rooms from 4 fr. Pension, without wine and candits. 13 fr. "H. de la Grande Bretagne, with a small garden on the Grand Canal; comfortable. Pension, 10 to 12 fr., without wine or candle. "H. Roma (Pension Susse), on the Grand Canal; comfortable. Pension, 10 to 12 fr., without wine or candle. "H. Roma (Pension Susse), on the Grand Canal; comfortable. Pension, 10 to 12 fr., without wine. H. Victoria Ct. C. 6 to the Westfrom 3 fr. Pension, 9 to 12 fr., without wine. H. Victoria Ct. C. 6 to the Count from 3 fr. Pension, 9 for 12 fr., without wine. H. Victoria Ct. C. 6 to the Count from 3 fr. Pension, 9 for 12 fr., without wine. H. Victoria Ct. C. 6 to the Count from 3 fr. Pension, 9 for 12 fr., without wine. H. Victoria Ct. C. 6 to the Count from 3 fr. Pension, 9 for 12 fr., without wine. H. Victoria Ct. C. 6 to the Count from 3 fr. Pension, 9 for 2 from 3 fr. Pension, 9 for 3 fr.

H. d'Angleterre, Riva degli Schiavoni (10, C. 6), small but comfortable. Rooms from 2+ fr. Pension, 9 fr. H. d'Italie (4, D. 5), Grand Canal and Piazza di S. Moise, chiefly frequented by Germans. Table-d'hôte, 41 fr. with wine. Luncheon, 3 fr. Rooms from 24 fr. Pension, 9 to 10 fr. Luna (5, D. 5), close to the Piazza di S. Marco. Well managed. Frequented by Germans. Table-d'hôte, 4 fr. without wine. Luncheon, 24 fr. Rooms, 2 to 3 fr. Pension, 9 fr. Città di Monaco (6, D. 5). Table-d'hôte, 4 fr. without wine. Rooms on the Grand Canal 3 to 4 fr. Pension, 9 fr. ; on the Grand Canal, 10 fr. No public sitting-room. Bellevue and San Marco, both in the Piazza, cheap and tolerable. Cavalletto, pension, 7 fr.

Private Apartments may be obtained for about 40 or 50 fr. a month. Some of the best are on the Rica degli Schiazoni. Enquire at Ongania's library.

Cafés: Florian, S. side of the Plazza San Marco, has long enjoyed a European reputation, and is good, but dear. Galignani and some French newspapers may be seen there. Soizzero, also good; N. side. Café degli Specchi. Quadri, with Restaurant on the 1st floor. Giardinetto, on the Canal, in front of the Palazzo Reale, only in summer. Orientale, on the Riva degli Schiavoni, cheaper, frequented by Italians.

Restaurants: *Bauer Grünwald, opposite S. Moise; Quadri (see above).

2nd class, with good Venetian cookery, and excellent wines:—

San Gallo, Campo S. Gallo, N. of the Piazza. Cavalletto, good white wine (Conegliano bianco). Vapore, near the Ponte Baretteri in the Merceria. Capello Nero, behind the clock.

Post Office (C. 5): Open 6 a.m. to 9 p.m. Letters for England and France are despatched twice a day.

Telegraph Office, 1260

Bocca di Piazza, outside the Piazza S. Marco, on the W.

Gondolas: Tariff within the city limits (Circon-dario), which includes all the ferries, and the islands of S. Servolo, S. Clemente, S. Lazzaro, S. Giorgio in Alga, S. Secondo, S. Angelo della Polvere, La Grazia, Lido, San Michele di Murano (cemetery), and Murano: for 1 to 4 persons, with one boatman, 1 fr. for the first hour, and 50 c. for every succeeding one: over 4 hrs. + the tariff extra; for the day of 10 consecutive hrs. 5 fr.; double these fares with two rowers; if a second rower tries to get engaged when unnecessary, the words, "basta uno" will dismiss him; beyond the city limits, two cars at least compulsory, and the tariff augmented by 10 c. per hour for each oar, An agreement must be made for distances not contem-plated by the tariff. By the day, with one man, 5 fr., with two, 8 fr., if a bargoin be made, with a trifling buonamano.

All gondoliers are obliged to carry the Police tariff, which they must exhibit if required, and a lantern at night is also compulsory. Complaints for misbehaviour or overcharge may be made to the Guardie Municipali, or at the office of the Municipality, Pal. Loredano, Grand Canal.

Small Steamers, 'Taparetti,' ply every 12 or 15 min. on the Grand Canal between the railway station and the public gardens, stopping frequently. Fare, 10 centesimi, for the whole distance or any part of it. Also every \(\frac{1}{2}\) hr. to Murano, from the Fondamente Nuove (8, 5), calling at the Campo Santo (8, Michae). Fare, 10 c. to either place.

Ferries (Traghetti): At many points on the Grand Canal ferries to the opp-site bank have been established (fare 5 c.) On calling out "Traghetto," a ferryman responds. There are also ferries between the Molo and S. Giorgio Maggiore, fare, 15 c.; between the Molo and the Gludecca, 30 c.; be-

tween the Molo and the Giardini Pubblici, 50 c., and from the Molo to the Steamboat, on arrival or departure, each person 20 c.; between the Fondamente Nuove and Murano, 30 c. The fares are doubted at night.

Steamer to Trieste (Austrian Lloyd), Tues., Thurs., and Sat., every night at 11 or 12; average passage 7‡ hrs. in the best boats. Fares 15 fr. and 12‡ fr. The hrs. vary with the season; but they can be ascertained at the office of the companies.

Italian Steamer every Sun. at 6 A.M., and Wed. at 4 P.M., going on thence to Ancona and along the coast to Palermo and Genoa.

For Chioggia, in 24 hrs., at 8 and 2 from Nov. to Feb. 8, 11, and 3 from Mar. to Oct., returning at 7 and 2.30, or 7, 11, and 3.30. Fare 2 fr. Circular tickets, Venice, Chioggia, Rovigo, Padua, Venice, good for 10 days, 1st. class 15 fr., 2nd class 11 fr. 10 c. A very enjoyable excursion.

The Navigazione Italiana Company's steamers leave for Ancona and Brindisi every Sunday at 4 P.M., and a steamer of the Peninsular and Oriental Company leaves Venice every Friday at 2 P.M. for Alexandria (110 hrs.), calling at Ancona and Brindisi (37 hrs.), Fares from Venice £10 and £7; Brindisi, £9 and £5; 310 and 225 fr. to Alexandria.

There are steamers of the Navigazione Italiana Company which goes to Constantinople, touching at various places (see the printed advertisement).

A steamer once a month to Liverpool — Furns and McLer's line — fare £21, voyage about 15 days. Agent, Sarfatti, Ascensione, 1254.

There are also regular lines of steamers to London, Glasgow, and Amsterdam, but chiefly for merchandise.

American Consulate :

English Vice-Consulate: Traghetto San Felice, on the Grand Canal.

English Church: In the Campo S. Vic, beyond U

fron bridge. Service on Snn. at 10,30.

Church : Presbyterian Service at 111 on Sun., Sottoportico del Cavalletto, Piazza S. Marco.

English - speaking fessor, Don Marino Tom-maseo, S. Gallo.

High Mass at St. Mark's on Sun. at 11. Greek Service, at S. Giorgio dei Greci, on Sun. at 10. Armenian Ser-- vice, in the Calle dei Fabbri, at 104 on Sundays.

Bankers: S. A. Blumen-thal and Co., 3945, Calle del Traghetto S. Benedetto.

Money Changers : Several just outside the Piazza S. Marco towards S. Moise. Fiorentini, 1239, Bocca di Piazza, opposite the Tele-graph Office, can be recommended.

Physicians (speaking English): Dr. Cini, Campo S. Toma, keeps a Dispensary.

Surgeon : Dr. Venier.

Dentist: Sternfeld, No. 4085, Calle Cavalli, S. Luca, to be recommended.

Apothecaries : Pisanelli, Campo S. Polo. Zampironi, Salizzada, S. Moise, 1494, sells pastilies (Fidibus) for driving away mosquitoes.

Sea Baths: Venice is now much frequented on account of the bathing on the Lido (see below), to which a steamer starts every thr. (30 c.) in July, August, and September. Tramway in 5 min. across the narrow strip of land the Bathing Establishment, with good restaurant, a large café, read-ing and billard rooms, and a pretty walk along the shore,

There are floating baths moored opposite the Riva degli Schiavoni (1 fr.). Ferry across from the Riva, 5 c.

Guides: 5 lire a day.

They are now formed into
a licensed society, but are quite unnecessary, and in-directly lead to additional expense. Sacristan at the churches, 20 to 50 c.

thould insist upon being taken to the Shops, dec, where they wish to go, and thould be careful not to be imposed upon by, or accept

the recommendations of, valet de place, gondoliers, and hotel servants, some of whom are in the pay of dishonest persons. Those guides only should be em ployed who can show a cer-tificate of the Società Mutuo Soccorso ed Incremento; with the sign of two hands clasped together.

Shops: The best are in the Piazza, in the Merceria and Frezzaria, and in the wide lane running W. of S. Moise.

N.B.—Many of the shop-keepers will take two-thirds or even less than the sum originally asked. Prices are always highest in the Piazza of S. Mark.

Venetian Curiosities and Objects of Art : Guggenheim, Canal Grande; Ric-chetti, Palazzo Garzoni, Canal Grande; and Marcato, Casa della Vida.

Jeweller: Messiaglia, probably the best, under the Procurarie Vecchie; Pallotti, 26, Mercerla dell' Orologio. Podio, S. Moise.

Venetian Glass: The Venice and Murano Glass and Mosaic Company, Limited (an English Joint - st-ck Company), are the most celebrated manufacturers of blown glass, smalt or opaque glass ornaments, mosaics, &c. The show-rooms (open from 9 to 6) are in the Campo S. Vio, N. of the Accademia (D. 3, 4); and they have a shop also under the Procuratic Nuove. Correspondents in London, 30, St. James's Street. The furnaces are at Murano; an order, to be obtained at the establishment, required for visiting them. Testolini, visiting them. Piazza S. Marco.

Booksellers: *Ongania (late Münster), Plazza S. Marco, Procuratie Nuove, 72-74. Guide-books, maps, and circulating library for books (1 fr. a week, 3 fr. a month), and music (5 fr. a month). He has a collection of books relating to Venice, of which a catalogue can be

Storica di Venezia e delle Isole circonvicine' (1881), price 5 fr., and the 'Curlosità Veneziane ovveroorigini delle denominazioni Stradali di Venezia,' by Tas-ini, a storehouse of information about Venice (1882-7), put lished by Ongania. Zaghis, Via 22 Marzo.

Artists' Materials: Bigsutti, close to the Academy, sells English colours and other materials.

Copyist: Luigi Derideri, 4983 S. Catarina, good.

Rare Old Books (a very large Collection): Les Olec-ki, 678 Riva del Vin, near the Rialto; well worth a visit.

Marbles : Pietro Biondetti, Campo S. Vio.

Bronzes and Metal Work: Michele, Plazza S. Marco; Ferd. Battocchio, No. 618, near S. Ginliano.

Wood Carving : Biraghi, near the Church of S. Globbe Photographs: Naya, Pi-azza S. Marco, 77 bis: Ponti

Vianelli (for portraits), mar S. Zaccaria.

Music : Brocca, Merceria, S. Giuliano.

Gloves : Fulici, Meroria dell' Orologio, 291; Alla Città di Pietroburgo, 138 Procuratie Vecchie.

Silks and Woolles Articles: Trapolin, Campo S. Vio. Tropeani, Campo S. Moise, 1461; Costesto Massa, shop under the clock in the square of St. Mark; Nicoletti, Frezzerie.

Lace: Jesurum, S. Filippo e Giacomo, agent for the Burano Co., largest and less

Reading-room: The Querini - Stampalia Institute, in the Palazzo Querini, Campiello Sta. Maria Formes. Strangers may obtain an order of admission (apply at Ongania's library or at the Consulate) to the Reading Rooms (open free daily from 3 to 11 P.M.); Atendo Venelo, near San Fantino (nesspapers).

VEROELLI, 27, 62, 67.
Alb. Leone d'Oro; Alb.
Tre Re.
Verde Torrent, 475.
VERDELLO, 107.
Verdi di Susa Marrle, 6.
Vergatello Torrent, 469.
VERGATO, 469.
VERGIATE, 81.
Vermanagna River, 49.

VERNANTE, 50.

Dil. to Nice every morning in 15 hrs., 12 fr.

VERNAZZA, 506.

VERONA, 180, 322, 245, 466.

Here are two Stations—
Porta Vescowo (F. 9), for
Venice and Milan; Porta
Nuova (G. 2), for Mantua
or the Tyrol. Omn. from
either Stat. to the Hotel,
1 fr. or less. Cab, 1 fr.
Tramway from Stat. to Stat.,
10 c. Good Buffet at Porta
Vescovo; Caffe at Porta
Nuova.

Hotels: Grand H. de Londres (a, C. 6), the best, good culsine, expensive. Oblomba d' Oro' (b, D. 4), fairly good and moderate. San Lorenzo (C. 4), 2nd class, with good food and wine, and a beautiful view over the river. Aquila Nera, between the Via Nuova and the Corso (C. 5), commercial.

Restaurant: Regina Margherita, near the Piazza Vittoria Emanuele, outside the Portone.

Cafés: Vittorio Emanmele, in the Piazza (D. 4), dear. Dante, in the Piazza dei Signori (C. 6).

Cab: 75 c. the drive, 1; fr. the hr.

Protestant Service on Sundays in the Via Duomo. Bookseller: Drucker, 10 Via Cairoll, near the Post Office; photographs and general information.

Sculptor: Francesco Pegrassi, for marble carving applied to chimney-pieces, friezes, and works of art, Via Venti Settembre, near Porta Vescovo.

VKRRËS, 36. H. Ecu de France (Poste); H. Couronne. VmaDOCHIO, 426. Verzasca River, 90. Vespolate, 59. Vestena, 246, 339.

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VEZZENA, 350. Tolerable Inn. Via Clodia, 474. VIADANA, 207. Via Emilia, 437, 457. VIA MALA BERGAMASCA, 212, 213.

VIAREGGIO, 502.

*H. de Russie; H. Anglo-Américain.

VICENZA, 248, 333.
Hotels: Roma, good and reasonable; Tre Garofani, and Gran Parigi, both in the Contrada delle due Ruote, leading 8. from the Corso. Caffé Garibaldi, Plaxsa dei Signori.

Bookseller: Galla, in the Corso, near the Cathedral.

Pension: Palazzo Balbi Valier, Ca' Impenta, well spoken of.

Cab, 75 c.; by the hour, 1; fr.

VICO, 34. VICO, MADONNA DI, 48. VICOLO, 349. Victory, statue of, 173. VIGASIO, 345, 474.

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Alb. Reale.

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475.

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VILLENEUVE (VAL D'AGSTA), 34, 39. H. du Cerf.

VILLA VIGONI, 107.

VILLEFRANCHE, 478.

VILLA VIRGILIANA, 198.

VINADIO, 50.

Stabilimenti dei Bugns
(4390 ft.). P. ns. 7½ to 9½
fr., all included. Children
under 8, 5 fr. Bath, ½ fr.
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VITTONE, 35. VITTUONE, 33.

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Alb. della Corona Alb. della Corona Volano RIVER, 348. Volta, 179.

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Stabilimento, well kept
and reasonable.

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H. des Alpes.

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CA DEI SORESINI to S. GIOV. IN CROCK. CASALE to MONTEMAGNO. CASALMAGGIORE to PONTE MAJOCCHE. CREMONA to CASALMAGGIORE, by CA DEI SORESINI. CREMONA to OSTIANO. CUNEO to BORGO SAN DALMAZZO. DRONERO. SALUZZO. FORLY to MELDOLA. RAVENNA. IVREA to SANTHIA. LODI to ORZINUOVI, by SONCINO. S. Angelo. MANTUA to Asola. OSTIGLIA. VIADANA. MESTRE to MALCONTENTA Milan to Barzand, by Monza.
,, Bergamo, by Treviglio. CAGNOLA. >> CARATE. .. CARAVAGGIO, by TREVIGLIO. ,, CASTANO. ,, GALLARATE. 22 GIUSSANO, by SEREGNO. Lodi, by Melegnano. ,, LODIGIANO, by S. ANGELO. ,, MAGENTA. ,, PAVIA, by THE CERTOSA. SARONNO. VAPRIO.

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VIGEVANO to OTTOBIANO.

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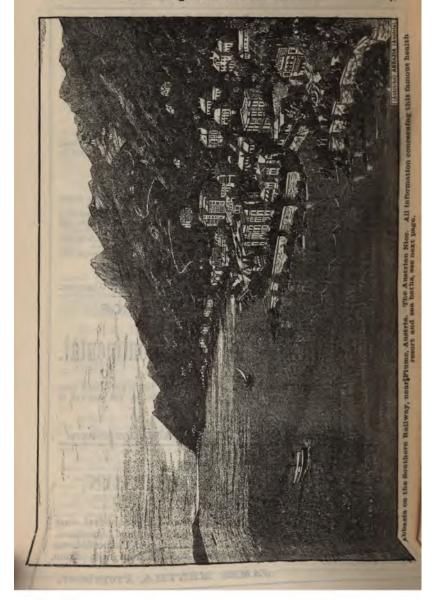
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